

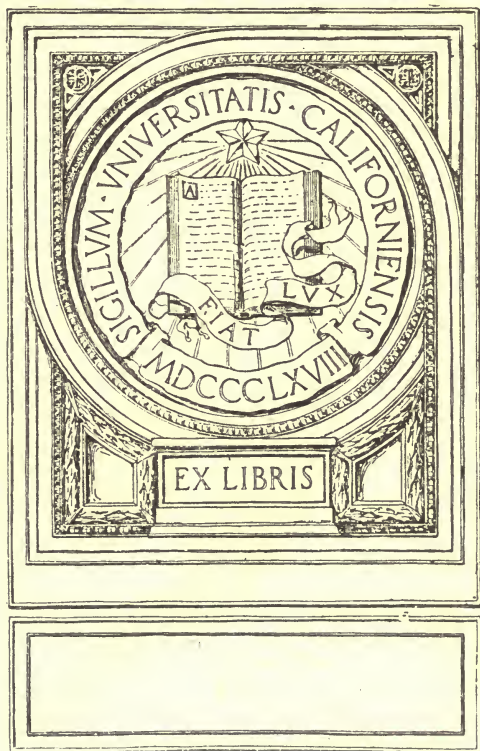
JOHN RUSKIN'S LETTERS TO WILLIAM WARD

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TO WILLIAM WARD

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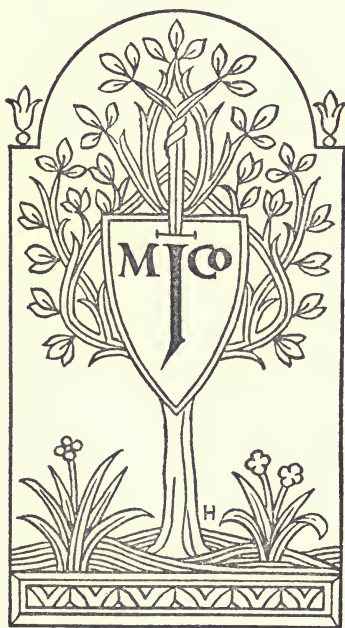
JOHN RUSKIN

PLATE I

JOHN RUSKIN'S LETTERS TO WILLIAM WARD



WITH A SHORT BIOGRAPHY OF
WILLIAM WARD :: BY WILLIAM C. WARD
AND AN INTRODUCTION BY
ALFRED MANSFIELD BROOKS



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PREFACE

THE published letters of famous men are too often only those written to other famous men; too often about what are called the important questions of the day. That John Ruskin's letters of this kind mount into many volumes is good. But it is not the whole good. Again and again in letters to men like Carlyle and Norton he touches with gentleness amounting to affection, with satire amounting to savageness, upon political and economic questions, or questions of art. Many a time will one who is familiar with *The Stones of Venice*, *Modern Painters*, *The Seven Lamps of Architecture*, with *Fors Clavigera*, or *Præterita*, hark back to such an epistolary sketch knocked off in a moment of love or wrath, which was later developed into one of his great passages—page or chapter. The reward, in terms of deeper understanding, which this brings is close kin to the reward which waits upon the discovery of the connection between a painter's sketch, his

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slightest pencil note even, and his finished picture. Often it is the golden and only key to the gate of appreciation. This Goethe made passing plain when he said to Eckerman that drawings are invaluable because they give, in its purity, the mental intention of the artist—the mood of his mind at the moment of creation.

It is not in letters to famous men only that Ruskin does this thing. It could not be so with a man whose temper was such as to convince him that “the peace of God rested on all the kindly hearts of the laborious poor; and that the only constant form of pure religion was in useful work, faithful love, and stintless charity.” To numberless men who were the utmost remove from famous he wrote letters, hundreds of them, every word a burning witness to the faith which his life kept with this, his creed. Such are these letters to William Ward, now for the first time published, though some of them were printed for private circulation in 1893. The impression, however, was limited to a few copies only.

Who William Ward was, and how his acquaintance with Ruskin came about, and how it ripened into an enduring friendship, is told in the memoir by his son, William C. Ward. If it takes two to

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quarrel, surely it takes two to be friends. The pity is we have not Ward's letters to Ruskin, for then we should have the beautiful story of that sort of friendship, "peculiar boon of heaven," which is frequently implied, but nowhere more strongly than in a postscript in which Ruskin says, "Always write to me when it does you good, as it does *me* good, too." Forgetful of any balance; to give and take only! Two human beings seeking, solely, each other's good, "in useful work, faithful love and stintless charity." That is the legend on the shield of this blessed relation; one side of which, Ruskin's, we happily can know in full; the other side of which, Ward's, we may conceive of in such degree as we ourselves have plumbed the deeps of friendship; have the right to bear its shield.

In his writing upon art, Ruskin many times points out how the best pictures are composed primarily of two main areas; one, light; the other, shade: and how the light finds its way into the darkness, even to the point of seeming impenetrability. So it was with his life and interests. His interest in the beauty of nature, and of all such art as is true to her, constituted his area of light; misery of human kind, the dark. The con-

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stant struggle to justify the ways of God, coupled with his adoration for whatsoever things are pure, true and lovely, made him and kept him profoundly religious, though he could never commit himself to any specific theological confines; less and less so as his years lengthened towards eighty. Midway upon the journey of his life, with *Unto This Last*, the cleavage between the two areas makes itself clear and the picture passes to the shadow. Before this his dominating interests had been those of *Modern Painters*, *Stones of Venice* and *The Seven Lamps*. Now they were those of *Time and Tide*, and *Fors Clavigera*; social problems and the alleviation of suffering. But he fails utterly to understand this remarkable man who fails to see how his dark area was penetrated by innumerable rays of light, as the darkness of a fine Rembrandt is; lit up by a consuming ardor for natural beauty and its counterpart in every form of art: ardor typified at the age of three and a half years, when he asked to have the background of his portrait painted with "blue hills."

Now this man, artist, critic, economic theorist, social reformer and philanthropist, realized perfectly that teaching, in the ordinary sense, by writing books, and by personal example, however

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good, is but half done unless it produces teachers who shall spread and carry forward the work of the master. The fact is that Ruskin was, before all else, the teacher. As such, *one* of his chief interests, but not *the* chief, as many people wrongly think, was the incomparable depiction of landscape by the painter, J. M. W. Turner. To teach others (many) to know and enjoy Turner was with Ruskin a passion; Turner who did in the medium of line and color the very thing Wordsworth did in words; namely, give to what in nature is short-lived, immortal life in art. Together, these two, through their works which live after them, and in which *they* live, have opened closed eyes and hard hearts innumerable to the inmost and unspeakable delights of earth and sea and sky and growing plants. So to make Turner known Ruskin set to work in his earliest manhood. In his twenty-fifth year the first volume of *Modern Painters* appeared. It was devoted to the praise of Turner and the relation of his landscape to that of all other painters who ever lived. Its like was never seen before. But this is not the place to discuss what is so well known. It is, however, the place to point out the fact that Ruskin, with great wisdom, realized that not by speaking and writ-

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ing only, though with tongue almost angelic, with pen apocalyptic, could he spread appreciation of his revered landscapist. Men must see his pictures, as well as be told what to see in them, and how to study them; for seeing, he felt assured, would be believing. And, further, people must know something of the technical and intellectual difficulties of actually making the picture through which, and in after days, the imagination and understanding of the artist shall make themselves felt. In a word, they must be taught what good drawing is, and how to do it. Precept without practice Ruskin would have none of. To his mind constant use *of* the pencil was at least as essential as close study of what others had done *with* the pencil. Out of such a system of instruction he felt there would come more general grasp of fact presaging, as a corollary, an increasing public sense of beauty and truth in art and in nature, and thus leading up to God; establishing a virtuous circle, so to speak. To see and to feel, yes; but to do so in order to express seeing and feeling; never to do so for the mere sake of doing; activity for the illumination of purpose, never to display adroitness. Drawing was so to be understood and taught in Ruskin's scheme. No man ever more

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forcibly declared, by word and deed, the futility of work for work's sake.

As a book, however able and alluring, Ruskin could hope Modern Painters would reach but one class of people and comparatively few of them. The same of Ruskin, the lecturer. This was the class of the well-to-do and the rich. These likewise were the only ones who could possess Turner's pictures, or the costly engraved reproductions of them. It is true that he reached vastly more in such ways, and does yet, through Modern Painters, than even he could have dared hope. But making assay of *every* way was the only way to satisfy the demands which his generosity and enthusiasm laid upon him. There were the working classes, and the poor whom he had always with him in strictly scriptural sense. These, too, should have their chance to know Turner and, through his interpretation, more of the beauty of art and nature. They should be taught to draw both as an end in itself, and as a means to the further end of appreciation. The teaching, too, should be the very best. And some, he hoped, among the teachers and the taught would be able ultimately to copy Turner so sympathetically, which means with extreme intelligence of heart

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and hand, as to constitute their copies truthful and inspiring representatives of the originals. To bring this about, he offered his services as drawing master at the Working Men's College, 1854. Not only did he aim to teach drawing himself but to make good drawing teachers as well. Among these William Ward was *facile princeps*. He was soon appointed under drawing-master. The year 1857 was that in which *Elements of Drawing* was published. In the preface Ruskin recommended Ward as a teacher. The story is told in the letters.

At this time, too, Ward began to copy Turner. The growth of his power in this direction and the unique place he finally made for himself forms a rare chapter in the history of art. The letters tell the story actually, and by implication, in a fascinating manner; a story of struggle, incessant work, discouragement, success, on Ward's part; encouragement, severe criticism, minute, literally microscopic attention, unswerving faith and, in the end, jubilant praise and satisfaction on Ruskin's part: on the part of both of them common understanding, common enthusiasms, mutual respect, love.

Such a letter as that of Sept. 14th, '79, set the

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last seal of the master upon the pupil-master's work. "The drawing goes to Mr. Ross today, very prettily, though I say it, altered from 'J. M. W. Turner' to 'W. Ward after J. M. W. T.' with 'seen with delight J. Ruskin' below." And on April 30th, '81, Ruskin writes Ward of making "copying more understood as artists' work." Would it were so today!

The degree of accuracy coupled with feeling which Ruskin required in every copy before he would put his name and approval to it, thus making it marketable, was a hard test but one which Ward met again and again with complete satisfaction. It was through Ruskin that Charles Eliot Norton, name to be held in perpetual respect by Americans who care for the finer things of life, met Ward. It was he who created a demand for Ward's copies of Turner on this side of the Atlantic, where they were bought generously.

Not a few proofs of Ruskin's humour, based, as good humour always is, upon serious foundations, as Shakspeare's and Charles Lamb's is, and more than one touch of his wit, are scattered through these letters. By way of example: "There are beautiful people—beautiful in sense of all goodness—in the world, here and there; the worst of

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it is, most of them are apt to be foolish." And: "I'm glad you like little Chalky. You needn't put in the double moon (a sketch made after dinner) ?!" That the great majority of Ruskin's readers persist in denying wit and humour to him, reputation which keeps and has kept many from him who would enjoy him, is but part of the strange illusion, peculiarly American, which holds—Shakspeare, Fielding, Hogarth, Lamb, Thackeray, Dickens and scores more notwithstanding—that Englishmen the lacking in these respects!

Kindness, twin-sister of humour, is even more in evidence as one reads on. Not to get over-tired, not to strain eyesight, not to hold back from asking when need might be, together with plans, accompanied by the wherewithal, for little journeys of relaxation and change of scene, as well as work, picture Ruskin, the man, as one would have his dearest relative or best friend pictured. It recalls, "a great portrait is always more a portrait of the painter than the painted." And with all his generosity he appears, as he actually was, a shrewd business man and will have what belongs to him. To give a good article, the very best possible, whether a Turner copy, one of the sets of photographs which in later years Ward sold with due

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authority as illustration of Ruskin's writings, or a number of Fors, and to be fairly paid for it, was his principle. His punctilious care for other people's time and for keeping appointments is in the same line, and not least, though last, his dislike of "guessing."

And yet, as if these letters were meant to have been a miniature epitome of Ruskin's life, traces of irritability, signs of depression, references to frequent illness, heart-break and loss are not omitted. As the shadow, but not less the light, such is life, they say.

Turning to the practical matter of learning and teaching to draw, they will be found most useful, for they contain rule upon rule concerning fundamental points set forth in the simplest and most direct of language. Often the rule is accompanied by an illustration, a pen scrawl which, however rough and hurried it may appear, will, upon careful study, prove to be all that the case required. The cause for this is not far to seek. Ruskin is giving instruction to a pupil, but a pupil who had in him the makings of an artist. At another time Ruskin is instructing this same pupil how to teach the elementary things in drawing to others, his own pupils; a pupil who had in him the makings

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of a teacher. It will not fail to interest anyone who is familiar with the Elements of Drawing to trace the many similarities between it and the passages relating to drawing, even the rapid pen sketches, in these letters. That we have here the first attempt to give drawing as a University Extension course is as interesting today as it was a natural development of the Working Men's College idea in the middle fifties. But, after all, as looking at pictures is more profitable than hearing and reading about them, so, up to a certain point at least, these letters from John Ruskin to William Ward are worth more at first hand than anything that can be said about them.

ALFRED MANSFIELD BROOKS

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WILLIAM WARD

PLATE II

WILLIAM WARD

BY WILLIAM C. WARD

MY FATHER, William Ward, was born at Thornton Heath, Croydon, in the county of Surrey, on the 23rd of April, 1829. He was the first-born child of William and Sarah Ward. His school education was somewhat desultory. Of the various schools which he attended as a boy, the most notable was Alcott House School, at Ham Common, near Richmond in Surrey, then conducted by Mr. and Miss Wright. I do not know whether Mr. A. Bronson Alcott was actually concerned in the foundation of this school, but it certainly took its name from him, and was inspired by his principles. Moncure D. Conway records a meeting there of the "friends of human progress" in 1842, which was addressed by Mr. Alcott.* To this school my father was sent as a boarder in the spring of 1840. The choice of

* "Emerson at Home and Abroad"—London, 1883, p. 257.

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school was eminently characteristic of my grandfather, but, I know not for what reason, the boy's residence there was brief. In his old age I have heard my father speak with warm appreciation of Alcott House School, and of the good which he gained from it.

But if his school education was desultory, home influences largely supplied its deficiencies. My grandfather was a remarkable man; versatile, intellectual, with strongly idealistic tendencies, and deeply concerned in the education of his children. During my father's boyhood, and onward to the end of his own life, he was engaged as traveller to a firm of wholesale cloth merchants in the City of London; driving his own horse and chaise, as was the custom in those days when railroads were few, and visiting many parts of England in the course of his travels on business. In his frequent absences from home he corresponded diligently with his eldest son, and, by good fortune, many of his letters have been preserved. From these I shall quote a few passages hereafter, to show their character and tendency; meanwhile I will only express my conviction that what he learned from these letters, and from more immediate intercourse with the writer of them, constituted quite

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the most valuable part of my father's education.

That the relation between the father and the son may be more clearly understood, it seems desirable to give some brief account of my grandfather's earlier career. He was born on the 20th of March, 1806—I believe, in London. His parents were members of the Moravian community, but from them he was separated at a very early age, and the family in which he was brought up belonged to the Established Church of England. This early training, however, failed to reconcile him to the Established Church. He did not find true knowledge of religion among those of its members with whom he was in contact, and preferred Dissenters as more consistent. In his thirteenth year he ran away to sea, and joined a merchant vessel. Later, he enlisted in the army, and was certainly a soldier in his eighteenth year. He had the habit of keeping a journal, and that part of it which has been preserved (from 1828 onwards) reveals a deeply religious soul, striving earnestly and consistently, through many outward changes, to get to the root of the matter. There is much of the fervent temper of a seventeenth-century Puritan in this journal. The writer accuses himself of wild and loose conduct in his

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youth, but this kind of self-accusation is a common feature of Puritan introspection. On the other hand, he writes: "From a child I can acknowledge to having been sensible of something within me reproving me for evil and inviting me to Goodness." This disposition was encouraged by letters from a brother, afterwards a preacher among the Baptists, and by the reading of religious books. He writes again: "The allurements of the world were too strong for one so much inclined as myself to the gratification of the senses, and it was not until about the 18th year of my age that I became at all decided. I had many times resolved to reform, and, retired from the society of men into secret places, with tears prayed for a clean heart and a right spirit." He was at this time, as I said, a soldier, and it was one night in hospital that the final resolution to repent and reform came suddenly upon him, with immediate results which occasioned no little disturbance to the other patients in the ward. He resolved never to return to the course he had long pursued, and appears, indeed, to have kept his resolution.

At the end of the year 1826 a British expeditionary force was sent to Portugal to support the constitutional government against the rebels who

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were invading the country from Spain, with the connivance and assistance of the Spanish authorities. With this expedition my grandfather served. He was more than a year in Portugal, returning to England in the spring of 1828. Upon his return he was stationed at Croydon, where he renewed acquaintance with Sarah Furner, a girl about two years younger than himself, the daughter of a fellow soldier, Farrier Thomas Furner. He had first met this girl some four years previously, and a mutual attachment had sprung up; but the acquaintance was broken off by Miss Furner in consequence, as her lover admits, of the unsteadiness of his conduct. On its renewal in 1828, however, matters went more smoothly between them; they were married the same year at Croydon, on the 17th of July.

It was about this time that he left the army, my grandmother insisting upon this step as a condition of their marriage. By the spring of 1829, if not sooner, he was working as a gardener at Thornton Heath. A year later he had removed with his wife and infant son to London, and was following the occupation of a milkman at Camberwell. Still another year, and his commercial career may be said to have begun with his engage-

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ment as warehouseman by a firm of silk merchants in the City of London. About 1833 he commenced travelling on business, and, with (I believe) some interruptions, he remained a commercial traveller for the rest of his life.

At the time of his marriage my grandfather, like his wife, was a Wesleyan Methodist. Two or three years later we find him attending meetings of the Society of Friends, and he presently became a member of this body, though, as he characteristically notes in his journal (Dec., 1830): "Being joined to any people in the outward sense is nothing." Through all his outward changes, it was ever the inward spiritual truth of which he was in quest. Later letters and journals evince a mind continually developing, the old zeal and earnestness directed to ever widening issues. Idealism was the predominant feature of his faith. He was one of the early English admirers of Emerson, between whose turn of thought and his own, at least in his later years, there was no little affinity. A tendency to mysticism is observable in his writings: he named one of his sons after Jacob Behmen, and his journal contains long extracts from the writings of James Pierrepont Greaves, with whom he was personally acquainted. He

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wrote much, but printed little; as far as I know, three or four pamphlets represent the sum of his published work.

Yet with all his idealism he was also, in some respects, a man of the world. It is certain that he was highly esteemed by his fellow commercials "on the road" as a man of wit and a genial companion. One of them has left a lively sketch of him, under the sobriquet of Sambo Bookworm, in allusion both to the "nigger" songs with which he would occasionally entertain his companions, and to his intense love of reading.* A few sentences may be worth quoting. "I think that, as a character, this man stands more prominently forward than any it ever fell to my lot to meet with. Indeed, I know of no one who has played so many parts on the stage of life, throwing into each so much of truth and nature as to render it a complete and perfect whole." "He is always humorous, never commonplace; he delights in a hearty but not practical joke; and usually, to enliven the long winter evenings, he produces a social feeling by performing admirably upon one of the best toned accordions (presented to him by a few com-

* "Sketches from the Diary of a Commercial Traveller"—By Throne Crick. London, 1847, pp. 92-96.

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mercial friends as a token of esteem) I have ever listened to. His vocal efforts, too, especially his *comics* and *niggerisms*, are inimitable; and, although he never forces them upon your time or attention, he readily and cheerfully complies with your wish upon a first solicitation.

“For years Master Bookworm has had the moral courage to establish principles of action—peculiarly his own, too—and for a time, to carry them out, to the astonishment of everybody. He has successively professed—and, I believe, with perfect sincerity—Methodism, Quakerism, Owenism, and every other ism, often changing his religion,† yet, I apprehend, without religion ever having changed him. Throughout, he has maintained a degree of consistency, stamping him as the possessor of a powerful mind, though somewhat impaired by caprice and a desire for change—or rather by an anxiety to read and study life in all its various phases.”

Of my grandfather's letters to my father, the earliest which I possess is dated May 10, 1840, and is addressed to the boy, then just turned eleven, at Alcott House School. He writes: “I hope

† It must be noted that the word “religion” is here used in a purely external sense.

TO WILLIAM WARD

that every day your thoughts may be higher and deeper. You cannot tell how thankful I shall be to receive from you the expression of your own in-generated ideas. What did you see at Hampton Court? Were you particularly interested with any of the objects? I would suggest the propriety of your thoroughly investigating one fine painting or piece of sculpture, and to write down all the sensations it seems to occasion in you. The mere superficial observers receive only a superficial delight in whatever they observe. But those who can penetrate into the hidden beauties enjoy the substance which is lasting and remains when the appearance is removed."

Such letters as this, addressed to a boy of eleven, cast an interesting light on the characters both of the parent who wrote them and the son who, at so tender an age, could be expected to understand and respond to their teaching. A few months later he inquires what his son is doing "in the intellectual way." "Are you making new discoveries, is your mind growing, or are you merely burdening your memory with words which you understand not?" He utilizes his commercial journeys to give his son occasional lessons on the geography of the counties through which he is

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travelling. But it is with the development of the boy's character that he is principally concerned. Before the completion of his twelfth year the son is told: "You are now arrived at an age capable of discovering your true interests." "Go heartily to work," the father bids him; "no work is of value that is heartless."

My father was intended for a commercial career, and, about the end of February, 1844, was placed with a draper at Yarmouth. His father's letter to him on this change in his circumstances is extremely characteristic. "The first act of your life has passed," he writes, "the drop scene is falling over your years of childhood, and shortly it will again be raised to exhibit you in the second act. May you enter upon it with the resolute determination that Truth shall be your motivating spirit upon all occasions and under all circumstances. . . . I am sure that you are too far advanced in moral consciousness to consider the conduct of others as the license for your departure from the paths of rectitude. William, my boy, there is a divine germ within your human spirit, and much depends upon your conduct as to whether it shall grow up in you as your second nature, your new life, or be as it is in most, buried

TO WILLIAM WARD

and hidden. William, I tell you, now that you are about to enter upon a new act of your life, that not to *me*, not to *us*, you must look. *Our* relationship to you is but secondarily to be thought of. You hold a primary relation to God, and the all-important consideration with you must be, how may this relationship be most perfectly established. . . . I regret that I cannot avoid placing you in conditions where you will be surrounded by temptation, especially, perhaps, to prevaricate and misrepresent things. Do not, for the divine germ's sake, commence such conduct. Let this be your firm determination."

I know not how long my father remained in this situation at Yarmouth. The latest letter which I can ascertain to have been sent to him at this address bears the date of April 23, 1845; but the addresses of most of the letters are lost. Nor can I tell what his business conditions were during the years immediately succeeding this. At a later period he became clerk to a firm of linen merchants in the City of London. This position he held at the time of his marriage, and until his connection with Ruskin had changed the whole course and prospects of his career.

In April, 1844, his father again writes to him at

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Yarmouth: "Remember that you have no need to condescend to the mean practices of business generally; do your business as your duty to Truth. Let Truth be your master. . . . Our employment is burdensome only when Pure Love is not the end for which we work. I am much pleased with your epistle. Continue to think, and practice writing your thoughts in a free manner. Imitate no man or party, but be one by yourself. Your experience belongs to you, and none can possess it but yourself." In the same letter he adds: "Tell me whether you can understand Emerson; it is a valuable book."

He sends queries for his son to answer, sometimes referring directly to conditions of business, as when he asks, "What is the difference between a *tradesman* and a *man* in trade?" To this topic he returned in a later letter (Sept. 12, 1845): "Do not be a man *of* trade, but a *man in* trade. Man is always above circumstance." In July, 1845, he complains that my father (then sixteen) has not given a clear answer to his question as to the difference between Constitutional and Institutional religion; a few months later, however, he finds him possessed of "just ideas" on that subject. To my grandfather, Institutional religion was of

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value only as a mode of expressing Constitutional religion. In a letter of March 15, 1846, he writes: "It is indeed impossible by education or religion or anything institutional, to produce that change which is necessary in the constitution. The human constitution needs regeneration. Instruction, reformation, remodification and refinement result from education and other institutional conditions; but the highest species of intellectual or religious refinement is not regeneration, and leaves the merely improved being only a refined degenerate being."

From 1849, if not earlier, my grandfather was for some years an ardent, though I would not say a bigoted, vegetarian. Like his other "isms," vegetarianism was to him always a means, never an end. My father was also a vegetarian in early manhood, and indeed for some time after his marriage; but in process of time they both discontinued the practice—I believe, in both cases, from considerations of health.

Both father and son were, throughout their lives, readers and lovers of books. In December, 1849, the elder man writes to his son, in a strain which Emerson, at least, would have heartily approved: "You will find both Emerson and Carlyle to be

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good conditions for you, while you treat them as conditions, believing only in the *Centre*. Adopt not, but be adopted. Let the Centre Love adopt you to be *its* executive organ. Let both Emerson and Carlyle bow to the Spirit in you. When Emerson and Carlyle bring you to the Spirit within, bid them adieu and commence with *it*. I love to talk with these illuminated authors *about* God, but I prefer hearing the Lord God in the cool of my own garden."

Of my father's early years I know little beyond the few facts already recounted. He began drawing when very young; in fact, an aptitude for drawing seems to have been common in the family, though my father was the only one who developed it seriously in after life. As a youth he attended a school of art, but his true art-education can hardly be said to have commenced before his connection with Ruskin and the Working Men's College.

On the 7th of March, 1853, my father was married, in the Unitarian Chapel at Coventry, to Augusta Ellen Clack, daughter of Thomas Clack, a schoolmaster in that town. It was, in the best sense, a happy marriage. My mother was a true helpmeet, who shared her husband's joys and sor-

TO WILLIAM WARD

rows for many years, and proved herself capable of sustained sympathy with him, not only in his feelings, but in his thoughts and pursuits. She, too, was a lover of reading, and at a later period acquired the habit, confirmed through a long course of years, of reading aloud to my father in the evenings. In this way they enjoyed together a great deal of the best English literature—poetry, the drama (especially Shakspeare), philosophy, history, etc. Nor was prose fiction neglected, particularly in its earlier examples. They derived much pleasure, not only from Scott, but from the novelists of the eighteenth century—Richardson, Fielding, Fanny Burney and others, including some of the less known authors, of that period. The humour of “Tristram Shandy,” indeed, was a little outside my mother’s scope, though my father had a high admiration for that unique book. Dickens and Thackeray they read, and of course enjoyed, but fiction of a later date seems to have attracted them comparatively seldom. Among contemporary authors (besides Ruskin) Carlyle, Emerson and the two Brownings were prime favorites; above all, perhaps, Emerson, whose writings, both in prose and in verse, my father always delighted in. I have more than once heard him say

JOHN RUSKIN'S LETTERS

that of all men Emerson seemed to him to have known best how to live.

My father's introduction to Ruskin is best described in his own words. "Some time in 1854, a friend, Mr. Henry Swan, late curator of the Ruskin Museum at Sheffield, called upon me, bringing with him Ruskin's "Seven Lamps of Architecture," of which he read a few pages. The words came like a revelation, and made a deep impression upon me. I longed to know more; and, learning that the author was actually teaching a drawing class at the Working Men's College (then at No. 31, Red Lion Square) I as soon as possible enrolled myself as a pupil. I well remember the first evening. Upon entering the class-room, full of the expectation of seeing the man whose words had so charmed me, I saw, walking between the easels at which the men were seated, two teachers—one, a dark bearded man with a fine head, looking every inch an artist; the other, fair and somewhat slightly built, with deep penetrating eyes, and an inexpressible charm of manner. The former was Lowes Dickenson; the latter, John Ruskin.

"I was first set to copy a white leather ball, suspended by a string, and told to draw exactly what I saw—making no outline, but merely shading the

TO WILLIAM WARD

paper where I saw shade. The result was rather a feeble affair; but I remember that Mr. Ruskin was much taken with my attempt at extreme accuracy by putting in even the filaments of the string. After the ball came plaster casts of leaves, fruit, and various natural objects. A tree, cut down by Mr. Ruskin's directions, was also sent from Denmark Hill, and fixed in a corner of the class room for light and shade studies. To our great delight, Mr. Ruskin used continually to bring us treasures from his own collection—minerals, shells, Rembrandt etchings, Albert Dürer and Turner engravings, drawings by William Hunt, Turner and others. His delightful way of talking about these things afforded us most valuable lessons. To give an example: he one evening took for his subject a cap, and with pen and ink showed us how Rembrandt would have etched, and Albert Dürer engraved it. This at once explained to us the different ideas and methods of the two masters. On another evening he would take a subject from Turner's "*Liber Studiorum*," and, with a large sheet of paper and some charcoal, gradually block in the subject, explaining at the same time the value and effect of the lines and masses.

JOHN RUSKIN'S LETTERS

"Ruskin was a rare presence among us, teaching us to feel and see the beauty in things, not how to draw them prettily. He made everything living and full of interest, and disliked servile copying and 'niggling.' Excessive care he admired, but not work for work's sake. To show this, he would make a rapid drawing by the side of a student's work, that he might see how, with all his elaboration, he had missed the 'go' of the thing. . . .

"A delightful reminiscence of old times is that of some pleasant rambles a few of us (who could command the leisure) had with Mr. Ruskin through Dulwich Wood—now, alas! covered with villas. On these occasions we took our sketching materials, and sitting in a favourable spot, perhaps opposite a broken bank partly covered with brambles and topped by a few trees, spoiled a few sheets of paper in trying to make something of it. The result on paper was not worth much; but Mr. Ruskin's criticisms, and a few touches on our work, gave us some ideas that were worth a great deal. As a wind-up to these sketching parties we adjourned to the Greyhound to tea and some very interesting talk. Upon one of these occasions I gave Mr. Ruskin a favourite book of mine, the *Poems* of Ralph Waldo Emerson, which he had not seen.

TO WILLIAM WARD

He told me at a subsequent meeting that the poem he liked best was "The Mountain and the Squirrel."* He afterwards gave me the Poems of Samuel Rogers, illustrated with Turner's exquisite vignettes. These were a great delight and I felt myself in possession of a small Turner gallery.

"In 1857 Mr. Ruskin published his "Elements of Drawing," and the reference to my name in the preface brought me some work in the way of teaching and corresponding. At this time Turner's pictures and drawings, bequeathed by him to the nation, were exhibited at Marlborough House. I was at once sent by Mr. Ruskin to make copies for him; and this copying was continued at the South Kensington Museum, whither the pictures were removed; and afterwards at the National Gallery, where they now rest. How deeply Mr. Ruskin was interested in this work the following letters will abundantly prove. In the year 1877 the Fine Art Society opened in New Bond Street with an exhibition of my Turner copies, kindly lent by Mr. Ruskin.

"As a relief from this close work at the National Gallery, Mr. Ruskin sent me, in company with

* The short poem entitled "Fable."

JOHN RUSKIN'S LETTERS

Mr. George Allen,* for a walking tour up the valley of the Meuse, to see and sketch some of the subjects of Turner's drawings. I afterwards went to Luxemburg, a favourite sketching-ground of Turner's, with the same object. It was not an easy matter to discover Turner's points of view, but when they were discovered, I always found that I required two pages of my sketch book to get in as much of the subject as Turner had compressed into one page of his.

"The only subject which still remains to be noticed, is, I think, that of the photographs referred to in the letters. These photographs Mr. Ruskin caused to be taken and collected for instruction to his students, and he appointed me agent for their distribution. Other sets were planned, to which Mr. Ruskin intended writing notes, but these plans were never carried out."

Under Ruskin's training my father made rapid progress. About 1857 he relinquished his commercial career to become a teacher of drawing on Ruskin's system. Pupils were not wanting, some of whom became personal and even intimate friends; he acted also as under drawing-master

* Afterwards Ruskin's publisher. This tour took place in the late summer and autumn of 1867.

TO WILLIAM WARD

to Ruskin at the Working Men's College. My grandfather lived to see him embarked upon his new profession, but died soon afterwards, in February, 1858. In a letter to his son dated the 7th of September, 1855—the latest which I possess—he refers to Ruskin. "I congratulate you," he writes, "on the intimacy of your acquaintance with such a man as Ruskin." Then follows the admirable advice: "Be not overpowered by him unite with him in *heart*, and leave room for originality in your artistical development. By all means avail yourself of the valuable aid of such a man, but you know what I mean." Riper years and cooler judgment could not fail to modify, to some extent, my father's early enthusiasm for Ruskin, but he always held him in true and affectionate regard, and retained a hearty admiration for his great qualities.

For the first few years after his marriage my father continued to reside in London. In 1863 he removed to Twickenham, then a far more rural district than it is at present; and, to finish at once with his changes of residence, he left Twickenham at Michaelmas in 1874, and settled at Richmond Surrey, in the house (No. 2 Church Terrace) which he occupied during the remainder of his life.

JOHN RUSKIN'S LETTERS

It was in 1858 that he began the work with which, in later years, his name came to be peculiarly associated—the copying of Turner's water-colour drawings. For this task he was exceptionally fitted, both by his intimate appreciation of Turner's art, and by the conscientiousness and instinctive delicacy of his own work, and it is no wonder that, with advancing skill in technique, his Turner copies became unrivalled in their kind. With few exceptions, they were all from drawings in the National collection; the exceptions being from some of Ruskin's own Turner drawings, which he lent to my father from time to time for this purpose. Among the latter I remember particularly the great drawings of Heysham,* Fluelen, and Coblenz. The close study of Turner which this work involved, bore fruit in a profound knowledge and skilled judgment of that master's art, upon which, in course of time, my father became an acknowledged authority.

With all this teaching and copying, he found time for a considerable amount of original work, especially during the eleven years of his residence at Twickenham. His subjects were landscape and

* My father's copy of "Heysham" is now in the Fogg Art Museum of Harvard University.

TO WILLIAM WARD

still-life; his medium was, almost exclusively, water-colour. In default of any pronounced gift of composition, the distinguishing feature of his original work is to be found in the exquisite sense of colour which his drawings display. He loved the rich mystery of twilight, and many of his landscapes depict effects of sunset or later evening. The sense of form, though by no means defective, was in him, I think, secondary to that of colour. Perhaps his most marked originality appears in his treatment of skies. At Twickenham, his bedroom window faced the east, and for twelve months together he made a practice of rising before sunrise in order to sketch the effect. His still-life shows something of the influence of William Hunt, from whom he received a few lessons in 1859; but here also originality is not wanting. Between 1860 and 1876 (both years included) he exhibited seventeen original drawings at the Royal Academy, and during the same period a good many of his water-colours found places on the walls of other exhibitions, notably the Dudley Gallery in Piccadilly.

After this period his original output became less and less in quantity and finally ceased, the Turner copying now occupying most of his time.

JOHN RUSKIN'S LETTERS

This, too, in its turn, was gradually abandoned, my father finding the strain upon his eyes of such close work too severe for his advancing years. It was relinquished altogether about 1890, and he then turned his whole attention to an occupation which he had already, for some time, combined with his other employment—that of a dealer in prints and drawings, specializing, as he was so well qualified to do, in the works of Turner and Ruskin, but including, in his periodic catalogues of things offered for sale, many other fine works of art, particularly by English artists of the eighteenth and early nineteenth centuries. In quite early years he had been in the habit of procuring prints, etc., for his pupils; later, his work as agent for the distribution of Ruskin's photographs had largely increased his connection; so that by the time his first catalogue was issued (in 1885) there were already not a few lovers of art to whom his name was well known, and who were glad to buy from a dealer upon whose knowledge and judgment they could so safely rely. Such catalogues he continued to issue during the rest of his life, the business resulting from them, in which he was now assisted by his eldest son, producing a return sufficient for his moderate requirements.

TO WILLIAM WARD

Externally, his life was uneventful—a quiet life, devoted to art and books and the care of his home. In all things he was a lover of the good, the true, and the beautiful. He took great pleasure in good music, though his technical knowledge of it was not considerable, and, with my mother, attended the best concerts from time to time. Not less was the delight which they both took in the theatre, especially when Shakspeare was performed, but, after the removal to Twickenham, the distance from London rendered this a rare enjoyment. His house at Twickenham was very small, but had a good garden, well stocked with fruit and vegetables, in the cultivation of which he found relaxation. At Richmond, the garden was much missed, though the house—a red brick building of late seventeenth century—was pleasanter and of superior accomodation.

His home life was interrupted by occasional excursions, for the purpose of sketching, to various parts of England and Scotland. On several occasions also he visited the Continent, to make drawings of architectural subjects for Ruskin. In September, 1868, he was working in this way at Abbeville, in Ruskin's company. He writes to my mother (Sept. 13th): "If you've any idea that I

JOHN RUSKIN'S LETTERS

am out for a holiday you may dismiss it as soon as you like. You know how J. R. regulates his time by the hour. Very well, we have to fall into the same system, and there's no time lost I can tell you. He begins with Crawley (his valet) at 5:30 and with me at 7:00. An hour's walk before breakfast with physical and metaphysical discussions just to give you an appetite. At 9 sharp off to your subject in the market place or elsewhere, lunch at 1 and off for drawing again from 3 till 7; then dinner and bed. R. goes to bed at 9:30, but I can't stand that. . . . We have had some lovely walks and talks." Two of my father's Abbeville drawings were placed by Ruskin in his drawing-school at Oxford University. A tour in Belgium and Luxemburg has been already mentioned. One of his longest visits to the Continent was to Mont St. Michel (in 1873), where he spent two or three months making drawings in the cloisters. On this journey my mother accompanied him.

In September, 1879, the heaviest blow of my father's life fell upon him in the death, at the age of twenty-one years, of his second surviving son, Thomas Lawrence Ward, a youth of singular promise as an artist. The unmistakable dawn of genius in this boy had already marked him out

TO WILLIAM WARD

as the hope of the family, and my father felt the blow deeply and permanently, though silently as was his custom.

My mother died in May, 1896, after several years of continuous and distressing ill-health. Two or three years later my father was again married. His second wife was Miss Sarah Young, a lady who early engaged the esteem and warm regard of all his family, and to whose untiring care and devotion the happiness of the last years of his life was largely due. During these years he enjoyed, for the most part, good health, his advanced age being considered. He still attended to his business, though the more active duties connected with it were left more and more to the care of his son. But his interest in it was unfailing down to the time of his last brief illness. He died, from the effects of influenza, at Richmond, in the house in which he had lived for upwards of thirty-three years, on Sunday, the 8th of March, 1908.

I have dwelt somewhat particularly upon my grandfather's share in his son's development, from the belief that his teaching and influence were reflected in my father's character even to the end of his days. Notable differences there were between them: the younger man had little of the elder's

JOHN RUSKIN'S LETTERS

versatility, and was in temperament more silent and reserved. I can hardly imagine my father, at any stage of his life, addressing a public meeting, as *his* father had done on occasion; though he could talk, and talk well, in private, on subjects that interested him. But these differences were perhaps superficial. They were both, in the manliest and noblest sense, *good* men; and in deeper traits of character, in their love of truth, their idealist tendencies and thirst for spiritual enlightenment, the resemblance between them was strong. Quite late in his life my father sought to satisfy these tendencies in becoming a member of the Hermetic and Theosophical Societies. His interest in the teaching and sympathy with the general aim of both, in opposition to the materialism of the age, were very sincere; but the satisfaction he derived from them was, I think, imperfect. Among truly philosophical teachers, the well-beloved Emerson continued to hold the first place in his esteem.

Of sorrows and disappointments he had his share; of happiness also a share. Indeed, if happiness be interpreted in that high sense which the old Platonists attached to the word—*eudaimonia*, a state of spiritual well-being—his share, like his father's, must be pronounced considerable.

JOHN RUSKIN'S LETTERS
TO WILLIAM WARD

JOHN RUSKIN'S LETTERS TO WILLIAM WARD

DENMARK HILL,
LONDON, S. E.

1855

MY DEAR WARD,

I am much obliged to you for both your letters, and for this last the more in acknowledging the first. I should be glad indeed if I thought that so many of the workmen * were of your mind as to admit of your using that large "*we* would relieve ourselves." At all events I am truly glad to know whom I can count upon to help themselves in such a spirit.

But, as I said to you, I do not count upon such a temper as an available practical element. (All I hope for is to be able to shew, and to make men understand, how they may live more comfortably—get better wages—and be happier and wiser than they are at present.) If, after that, they are led on

* The students at the Working Men's College.

JOHN RUSKIN'S LETTERS

to better things—well! But at present, it seems to me, that good fellowship—reciprocal help—exercise of brains with the hands—and such other matters, may be got out of (or into) thousands who would not listen for a moment if one were to begin talking to them of the Influences of the Holy Spirit. All these things *are* His influences; but I think we have to advise and preach them just as simply as one would advise children, who were fighting in a ditch, to get out of it, wash their faces, and be friends,—without endeavouring, at that moment, to instil into them any very high principles of religion.

I am very glad you are thinking of the Protestant Convent plan.* I have *no doubt* we shall carry it out, and that all over the country; but just because it is so important a scheme, we must not attempt it till we are sure of succeeding. Let us all work, but still the main word for us all must be *patience*.

* A scheme of Ruskin's for a community of Art Workers who should labor under certain self-imposed restrictions which would tend to promote the common good. As such this scheme came to naught, but the Guild of St. George, an institution founded upon the same ideas, though quite different in details, was in reality a later development of the "Protestant Convent Plan."

TO WILLIAM WARD

I hope to meet you then at Norwood on Saturday.

Truly yours always,

J. RUSKIN

LONDON,

February 5th, 1855

MY DEAR WARD,

I was just going to write to you about your drawing, which is very good, though I can't give you much for it, or I should unjustifiably raise the hopes of the other men. We must finish a little more before we can command price. I am only going to give you Ten Shillings for this. It is *worth* that to me, though more to you; but as you get on you will put more value on your work, in less time. I will send you a prettier model; and then, I think, you will make a very lovely drawing.

Don't allow yourself to dwell on the evil, or you will fall into despair; and you will come across veins of good some day. There are beautiful people—beautiful in sense of all goodness—in the world, here and there; the worst of it is, most of them are apt to be foolish.

I am more oppressed and wonderstruck by peo-

JOHN RUSKIN'S LETTERS

ple's *absurdity* than anything else in the world; and then, what wonderful power a single fool has—the wrong way!

But you know all your annoyance, as well as mine, comes of sheer disbelief. If you really suppose there is a master to the household, you have nothing to do but to attend to his business, and be quiet and comfortable.

Truly yours,
J. RUSKIN

Always write to me when it does you good, as it does *me* good too.

DENMARK HILL,
LONDON, S. E.
February 24th, 1856

DEAR WARD,

As I expect another drawing tonight from you, I have doubled what I said.

I think I may soon want a drawing *master* under me, to refer pupils to whom I have not time to undertake. I think you might soon fit yourself for this, and that it might soon enable you to change your mode of life.

Truly yours,
J. R(USKIN)

TO WILLIAM WARD

(DENMARK HILL,
LONDON, S. E.

March 14th, 1856)

DEAR WARD,

I want you to begin Drawing Master on Monday. I consider you at present worth about five shillings a lesson, which therefore you are to ask; but not including therein any omnibus fare, which I shall tell the people I send you to pay.

On Monday, at 10 o'clock, evening, I want you to go to Miss Oldfield, 11 Gloucester Gardens, Hyde Park; and to shew her how to draw leaves like this of yours. I have told her that she is to expect nothing more from you than mere instruction in drawing from nature. You must just work a little bit before her, as well as you can; but I wish you could come out here tomorrow evening (Saturday), about eight o'clock, to have a talk. Write if you cannot, and I will then send you your drawings on Monday.

Truly yours,
J. RUSKIN

(DENMARK HILL,
LONDON, S. E.

March, 1856)

MY DEAR WARD,

Look out at the Architectural Museum, Canon Row, Westminster (where the fly-leaf of this note

JOHN RUSKIN'S LETTERS

will get you admission) a pretty, not too difficult, cast of a leaf. Pack it nicely, and send it to Miss Agnes Harrison, Elmhurst, Upton, Essex.

With it send a copy, consisting of a little bit of cast, drawn with the brush, in *grey*, not in sepia, three times over. The first, to show how to begin; the second, carried further; the third, finished. Explain, as well as you can in a letter, the mode of working. A *very little bit* will do.

I have told Miss Harrison that she is to pay you two shillings a letter, of course returning your drawing when done with, which will then do for other pupils. You will keep a note of expenses of packing, etc. She will write to you, with her copies, for further instruction.*

Truly yours,

J. RUSKIN

How did you get on the other night? Monday or Tuesday will do for Miss H(arrison)'s letter.

* Here we have an early attempt to do what is now-a-days known as College Extension Work. In drawing it has not gone far. It is doubtful if it ever will. But in this letter, as in the preceding, such specific and simple prescriptions for teacher and pupil, whether in each other's presence or not, are a model of good method; a whole rule of pedagogy, theory and practice alike.

TO WILLIAM WARD

(DENMARK HILL,
LONDON, S. E.
1856)

MY DEAR WARD,

Consider, and tell me at the tea meeting, if there is any objection now—on your part—to being named in a little book of mine,* just coming out, as a person to whom reference may be made for first lessons, copies, etc.

Truly yours,
J. R (USKIN)

If you make up your mind at once, you can let me know at once.

(DENMARK HILL,
LONDON, S. E.
1857)

DEAR WARD,

I have no doubt that you will draw landscape very beautifully; both because I know your carefulness and feeling, and because you so entirely understand the Turnerian character; very few people perceive it in that way. You are quite right about that character of inimitable, unattainable

* The "Elements of Drawing."

JOHN RUSKIN'S LETTERS

inspiration. There is nothing quite like it, that I know of, in Art.

My book* for beginners actually goes in to the publishers tomorrow, and will not take long to print. *Don't* be discouraged. I have tried your patience sadly, but hold out for two months more.

I must have a talk with you some day soon, before term opens. I will write to you when I can see you.

Truly yours,
J. RUSKIN

BLAIR ATHOL,
August 22nd, 1857

MY DEAR WARD,

I'm very glad you have got the Turners, and like them. I have told Allen to pay for them.

I hope you will be able to live in the way you enjoy; indeed, I have no doubt of it. But all enjoyments become mixed with pain eventually, however our life may be occupied; and there is a certain enjoyment resulting from escape from what is irksome to us, which is itself worth much.

Most truly yours,
J. RUSKIN

* The "Elements of Drawing."

TO WILLIAM WARD.

DENMARK HILL,
LONDON, S. E.

November 15th, 1857

DEAR WARD,

Whatever you do, *don't strain your eyes*. I hope to be able to help you soon. I certainly shall be able to do so some time next year; how soon depends on how people like my book, a good deal. But keep your mind easy; I will certainly get you, someway, out of your present position,—but if you hurt your eyes with candlelight work, you would put it out of my power. I know now what you can do, and would almost as soon that till Christmas you did nothing.

Truly yours,
J. RUSKIN

I have crippled myself *this* year by giving a larger sum to Oxford Museum.

DENMARK HILL,
LONDON, S. E.
(circa 1857 or 1858)

MY DEAR WARD,

Send a delicate study of leaves, to Mr. Thos. Dixon,* foot of Mill St., Sunderland. The study

* It was to this Mr. Dixon that Ruskin addressed the series of letters published in 1867 under the title of "Time and Tide by Weare and Tyne."

JOHN RUSKIN'S LETTERS

to be in grey colour ; with a word or two of explanation of the way to work the colour with the point.

Keep an account against me for postage, and for the price of every letter—which I arranged the student should pay—when I tell you to send letters to people who cannot afford the payment.

Yours truly always,
J. RUSKIN

DENMARK HILL,
LONDON, S. E.
January 25th, 1858

MY DEAR WARD,

I will bring a cheque for ten pounds with me to the college on Thursday—which will be due to you from New Year's day for six weeks and a bit—which please keep account of.

Don't make any appointment for Friday or Saturday, but come to Marlborough House, as I want to employ you there on some drawings* for me. But call as soon as possible between ten and eleven, morning, on Mrs. La Touche, 10 Great Cumber-

* At this time Turner's pictures and drawings were on exhibition at Marlborough House.

TO WILLIAM WARD

land St. She wishes you to teach her daughter.*
Draw the ball with her first—then casts.

Truly yours always,

J. RUSKIN

Be at Marlborough House next Friday morning, at eleven o'clock, with some pencils—lamp black—and pen—and white paper on small boards, a foot or so square—and wait till I come.

RHEINFELDEN,

May 23rd, 1858.

DEAR WARD,

I have your sketches, which are quite what I want.

If a Mrs. Elizabeth Beeby writes to you from Croydon, will you be so good as to give her what help you can, without making any charge. She wants to teach drawing in our way, and seems to me a deserving person.

Please make for me another outline of that *Geneva*† at Marlborough House, and send it to me by post as soon as you can. Make it on thin paper, dip it in boiling milk, and send it folded in a letter. I'll put it to rights here. If you send it to-

* Miss Rose La Touche. See *Praeterita*.

† A pencil drawing by Turner in the National Gallery.

JOHN RUSKIN'S LETTERS

morrow week, direct: *Poste Restante*, Schwytz, Switzerland.

Always truly yours,

J. RUSKIN

BAUMGARTEN,

May 28th, 1858

MY DEAR WARD,

Please put stamps on, and forward, enclosed letters; and I *think* if you put up the other leaf of this in an envelope, address it to Mr. Wornum,* and deliver it yourself, he will allow you to make a copy (Plates III, IV) for me of parts of two of the *Naples* outlines,—one with a temple on right, with goats, and Indian fig trees,—and another with a stone pine under the town—so. Make me first the bit of the upper one, with trees and rocks in middle distance, and send it me as soon as ever you can to *Poste Restante*, Lucerne. If you have anything to ask me in answer to this, a letter would find me at Bellinzona, Canton Tessin, Switzerland.

(J. RUSKIN)

* Ralph Nicholson Wornum, keeper of the National Gallery.

he will allow you to make a copy for
 parts of the chapters outlined - an
 in of a temple in night - even yet
 and Indian by leaves



The first of the
 first of the first
 first of the first

The first of the first
 first of the first

PLATE III

TO WILLIAM WARD

BELLIZONA,
SWITZERLAND,
June 21st, 1858

MY DEAR WARD,

I have your letter with the sketch of Geneva, which is very nice, and useful to me. I do not know, however, if you got a letter requesting you to do some Naples subjects for me—or whether Mr. Wornum gave you leave to copy them.* He speaks in a letter I have today of looking over the Naples subjects for you, so I hope it is all right. But please send me a line addressed *Poste Restante*, Bellinzona, and tell me all about what is going on. And please bear apologies from me, respectfully, to Miss Helps for my carelessness in not leaving out the *Libers*,† as I said I would. I was so driven the last day that I left (as you know) very important documents of my own behind me, and on the morning of starting I locked up everything in a heap where no one can get at them. Those I left with you are for your pupils generally, and I wish you to have them in service

* Pencil drawings by Turner in the National Gallery. See preceding letter.

† Plates of Turner's *Liber Studiorum*, or book of landscape subjects etched and mezzotinted by himself and others after his own drawings in pen and sepia wash.

JOHN RUSKIN'S LETTERS

as much as you can; so that you must ask Miss Helps to be kind enough to choose one, and finish working from that, and then exchange it for another; as I left you quite few enough for your work. And so with all your pupils; you had better lend one only at a time,—it gains better attention for it.

I shall be able to answer anything you want to ask me by return of post, if you send your letter to Bellinzona within a couple of days after receiving this.

Send me word especially how we stand in money matters.

Yours always faithfully,

J. RUSKIN

P. S.—I have just got a letter from Mr. Wornum involving some more business.

Please go to Mr. Rudland, at Marlborough House. I don't know if he *has* got rid of the packets of my old Catalogue* by sending them anywhere, but I suppose not. Please take them away with you, and put them into any cellar or lumber

* The "old Catalogue" is the first edition of Ruskin's "Catalogue of the Sketches and Drawings by J. M. W. Turner, R. A. exhibited in Marlborough House," published in 1857. The "new Catalogue" is the second, enlarged edition, published in 1858.

TO WILLIAM WARD

room. I want you to be able to get at them, because the prefatory remarks may be generally useful to your pupils; and to other people to whom I may want to send one, now and then.

Ask Mr. Rudland, also, how the new Catalogue is selling; if he has made any progress with his first batch, and is likely to want some more. Send me one of the Catalogues here instantly, as I must look it over before any more are printed. Send it to Poste Restante, Bellinzona.

J. R.

Please call at 4 Russell Place, Fitzroy Square. Enquire for Miss Hill,* and ask her to write a line to me at the above address.

Also—find out Butterworth;† he was last staying at 2 Cold Harbour Place, Camberwell. Give, or send, him the enclosed note.

* Miss Octavia Hill, one of Ruskin's pupils in drawing and a believer in his philanthropic schemes who helped him reclaim some lower-class dwellings in London, by improving the property, giving the tenants fixity of tenure and requiring in return only a reasonable and moderate rent.

† George Butterworth—a carpenter whom Ruskin befriended and set to drawing,

JOHN RUSKIN'S LETTERS

BORROMEAN ISLANDS,
LAGO MAGGIORE, ITALY

July 9th, 1858

MY DEAR WARD,

I have now received all your letters, and am much obliged for all you have done.

I like the piece of Naples outline well, but it has failed in some important way in the piece of foliage in the centre. Please do that bit over again with intense care, and send it me.

Your corrections of the Catalogue are all quite true and useful. The Okehampton is a great mistake; I intended to change the drawings, and forgot to do so. The Carew Castle mistake (until I get a new Catalogue prepared, which I will immediately) may be a little mended by your going up to Mr. Halsted's,* in Bond St., and getting a print of Carew Castle—or proof if he has no print—telling him to put it to my account. Get a decent portable frame for it, and give it to Mr. Rudland† to show—or nail up—as he thinks best. If Halsted has not a print, enquire before buying a proof at any of the other print-shops; the old

* A well-known dealer in Turner prints.

† He was a curator of the Turner collection exhibited at Marlborough House.

TO WILLIAM WARD

Wardour St. ones often have these things. A print is quite as good (if neatly mounted it often gives a better idea of the drawing than a proof) for all that is wanted. If you buy a proof, don't cut its margin,—if you buy a print, cut its margin, and give it a raised mount like the drawings.

Write to me to say if you have this to Poste Restante,

Arona,
Lago Maggiore,
Italy.

Nothing can be better than all you are doing; I am glad to hear of the coloured study.

You may comfort the young lady whose hand runs away with her by telling her that when once she has bridled it, properly, she will find many places where she can give it a pleasant canter—or even put it to speed—in sketching from nature. But it must be well bitted (braceletted, perhaps, would be a better word) at first.

Always most truly yours,
J. RUSKIN

JOHN RUSKIN'S LETTERS

DENMARK HILL,
LONDON, S. E.

December 14th, 1858

DEAR WARD,

I'm very glad to hear Dr. Watson's report, though I had little doubt about the matter before.

You may take a holiday immediately, if you can leave your wife; any little extra expense I will meet. Is there any place you have a fancy to go to? You can cut teaching for a little, and learn to walk.

I've got the *Liber*.

Send me word what you'd like to do. If you're inclined for a go, come out tomorrow evening about eight o'clock and we'll have a talk. Bring the best *Libers* with you, as it's no use leaving them in town when you're out of it.

Yours always,
J. RUSKIN

DENMARK HILL,
LONDON, S. E.
Xmas. 1858

DEAR WARD,

I'm very glad of your letter: you'll come all right now. I'll send you some money soon.

TO WILLIAM WARD

Many pleasant Xmas'es to you. Don't draw too much; take plenty of exercise. I'm very glad it's so nice a place.* I don't call cliffs 200 feet high insignificant,—in the Alps I should call one diminutive that was under 1,500. The last I saw there ran up 9,000 in a great concave. But a 200 one is as "*significant*"—if you have feeling for it!

Yours affectionately,

J. R(USKIN)

DENMARK HILL,

LONDON, S. E.

1859

MY DEAR WARD,

I'm very sorry you came here without telling me, as I intended you to have stopped till you had got really better. Mind what you're about *now*!

I've got leave from Mr. Hunt† for you to see him paint. I'll give you six lessons,—that is to say, six hours to sit by him (for you'll find he can't

* Tenby, in South Wales. My father had been suffering from nervous exhaustion, and was staying there to recruit his health. W. C. W.

† William Hunt, famous for his water colour drawings of still life subjects.

JOHN RUSKIN'S LETTERS

tell you anything), as soon as he comes back to town in two or three weeks.

Truly yours,
J. RUSKIN

DENMARK HILL,
LONDON, S. E.
February 5th, 1860

DEAR WARD,

Do not sacrifice principle in any way at present to school teaching. Be simply firm in stating what can, and what must, be done, and reject the pupils who will not work. No music master would proceed with pupils who would not practise.

You may give Prout,* and large pen and ink outlines, in conjunction with the pen and ink finished practice. But you must maintain the system firmly. I quite understand the disappointment of the parents, and I do not think at present any principal of a school can introduce the right system. But you must simply give up the school.

* Samuel Prout, an artist famous for his pencil drawings and lithographs of architectural subjects, especially later mediæval architecture.

TO WILLIAM WARD

Have a little more patience; things will go better by and bye.

I hope to see you tomorrow.

Truly yours,

J. RUSKIN

DENMARK HILL,
LONDON, S. E.
October 1st, 1860

DEAR WARD,

Come any evening you like. Those drawings by Miss Dundas* are wonderful—can't well be better, except outline a little hard. Has she examined Hunt well in this respect? The landscapes I will talk to you about. If she comes to town I should like to see her; I can perhaps shew her something about landscape which will save her trouble. She don't seem to me to care enough about it to bring out her strength. Her sense of colour is superb—she ought never to work but in colour, and pencil outline; she needn't do *chiaroscuro* separate from colour.

Come any evening about half past seven o'clock.

I'm so glad you like those economy papers.†

* Pupil in drawing.

† They formed *Unto this Last*. At this time they were appearing in the *Cornhill Magazine*.

JOHN RUSKIN'S LETTERS

The *next* will be a smasher,—I'm only afraid they won't put it in. If they don't, I'll print it separate.

Ever affectionately yours,

J. RUSKIN

DENMARK HILL,

LONDON, S. E.

December 17th, 1860

DEAR WARD,

I've told Allen* all about the drawings he has to shew for examples of sketching.

Of the Turners, make him give you especially the body colours out of tube on my right hand. The *Rouen* and *Yarmouth* storms in that series are the most instructive drawings perhaps in the house.

But if the Misses Dundas *can* manage to come on Wednesday instead, I'll be home by then (though they should come before to see the drawings) and on Thursday, would stay at home for them.

If you don't come tomorrow, write both to Allen here, and to me care of

* George Allen, engraver and subsequently Ruskin's publisher.

TO WILLIAM WARD

The Earl of Lovelace,
Worsley Towers,
Ripley,
Surrey,

to say if Wednesday or Thursday, as I needn't
hurry home if the young ladies are away to Nice.

Yours affectionately,
J. R (USKIN)

DENMARK HILL,
LONDON, S. E.
December 17th, 1860

DEAR WARD,

It is a great disappointment and vexation to me
not to see the Misses Dundas; but I suppose it
can't be helped. I shall be back on Wednesday.
If they could delay their journey a day and come
on Thursday, I could keep the whole middle of
the day, or early morning, for them. But if not,
bring them out on Tuesday, by all means. I have
left orders with Crawley* to shew anything and
everything; and among the rest a series of sketches
by Turner; and some (not quite so discouraging!)
of my own, as examples of various modes of sketch-

* Ruskin's valet for twenty years.

JOHN RUSKIN'S LETTERS

ing from nature. I've numbered them, and left a list, written.

Thanks for pamphlet.* But it is too mystical, and repeats itself too much. I have no idea what it means; and am none the wiser for the preface.

Most truly yours,

J. RUSKIN

DENMARK HILL,

LONDON, S. E.

February 22nd, 1861

MY DEAR WARD,

I will furnish the materials—i.e., paper, pencils, casts—but not drawing-boards or other apparatus of room furniture. I think long tables, and rough boards with a prop, will do well enough.

Take this note with you to Winsor and Newton's; and get what materials you want, after arranging with Mr. Robins† about tables—and tell them to put them to my account.

J. RUSKIN

* A pamphlet *On the Propagation of Evil by Generation*, by William Ward, father of the William to whom these letters were written.

† The Rev. C. M. Robins. He started the Colonnade Working Men's Club, a drawing class of which was taught by William Ward for a short period.

TO WILLIAM WARD

DENMARK HILL,
LONDON, S. E.
May 29th, 1861

MY DEAR WARD,

If you can bring your pupil out on Monday, about one o'clock, I will give you lunch, and you can show her the pictures. I have—as you know—given up “showing” pictures myself, being tired of saying the same things again and again.

Always most truly yours,
J. RUSKIN

Wm. Ward, Esq.

DENMARK HILL,
LONDON, S. E.
1862

DEAR WARD,

Best thanks for letting me know of the etchings.* I would gladly give 2½ guineas (which I believe is the trade price) plus ten shillings, for the *Grenoble*.* I can't afford to buy any more; wish I could—but I get requests now on the average for about fifty pounds a week, and all difficult to refuse, though sometimes necessary. *Your* credit won't fail, however. I enclose 5 pounds, and am always affectionately yours,

J. RUSKIN

* Turner's *Liber Studiorum*, of which series the *Chain of Alps* from Grenoble to Chambéri is one.

JOHN RUSKIN'S LETTERS

MORNEX,

December 26th, 1862.

MY DEAR WARD,

I have your letter, and enclose the other half note; please advise me of receipt.

Follow the lines of Prout individually, but draw them quickly; as quickly as you suppose he did. Do not correct mistakes; but make as few as may be. The Raphael should be outlined with pencil, then drawn with pen at once—and again and again.

Gather some moss and grass, and outline bits firmly with the pen; it will practise you in complex lines. You may use black shade in interstices.

Shells, drawn with pen, are good practice also.

Ever affectionately yours,

J. RUSKIN

MORNEX,

2nd Jan., 1863.

MY DEAR WARD,

I have yours of the 30th and am glad to know the reason of the too great neatness. It is not a bad fault—slovenliness is a far worse one. I must try and form your taste gradually. Send me

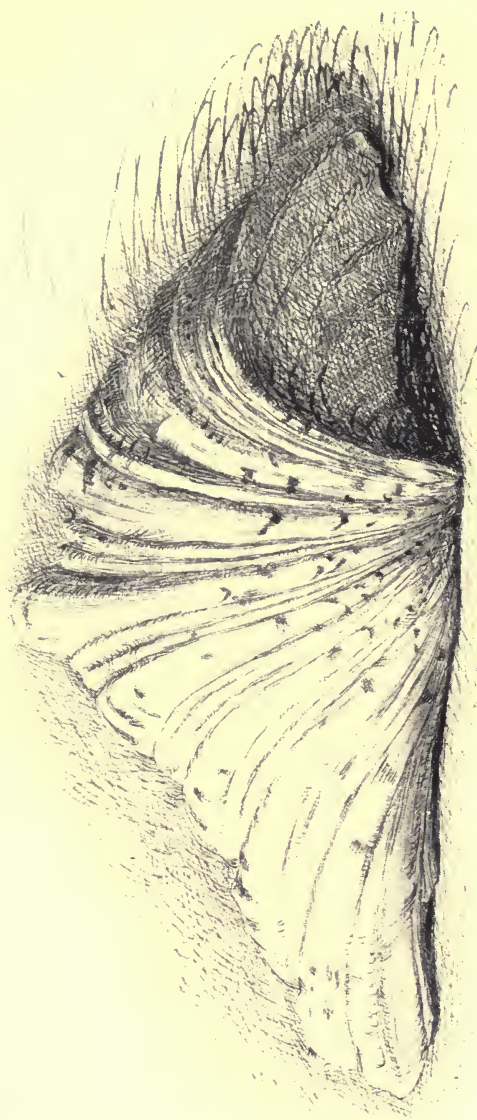


PLATE V

DRAWING OF SHELL MENTIONED IN LETTER OF 6TH FEB., 1863

TO WILLIAM WARD

anything you have been doing lately that will bear crushing.

Your perspective question is very simple. The perspective never "gets wrong," but at a great height, the long line on the paper represents a short one to the eye. Stand close to your window, and looking up, trace on the glass any retiring horizontal line high above you. You will find the tracing run down a whole pane. It does the same on paper, and seen from the proper point of sight appears duly short.

I wish you a successful year. I wish I could send you some of my weather. I was climbing in the snow 4000 ft. above sea today, but in soft air, calm frost—and intense sunshine and was too hot when I got down again.

Always affectionately yours,

J. RUSKIN

MORNEX,

6th Feb., 1863

MY DEAR WARD,

I am registering a parcel to 6 Chandos St., Covent garden. If you will call there you will find Mr. Davies has a note for you, with £10 cheque. I have yours and the little drawings safe.

JOHN RUSKIN'S LETTERS

You must try and get simplicity and manliness now in execution. Don't shade (Plate V) that way, but (Plate VI) that way for some time to come. Draw your shell surfaces as firmly as that. Use a blunt bad pen always for everything now for a long time.

I return one of your shells with a few touches. You lose all your labour for want of a moment's audacity.

Exercise, with the arms, for a certain steady time every day. Washing all over with cold water, and diet will get rid of that giddiness, and the coarser work, all the better.

Ever faithfully yours,

J. RUSKIN

The Raphael copies not steady enough yet.

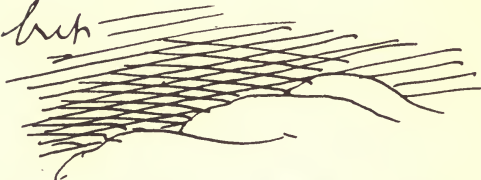
MORNEX,


SWITZERLAND,

February 15th, 1863

MY DEAR WARD,

Try 4 Chandos St. Perhaps there's a Chandos St. Strand. I am made anxious by your letter for fear something has gone wrong with my next paper for *Fraser*.

You must try and get
in execution. Don't cha
but  that
for

 draw your
that.
always
a long time.

I return one of your sh
You lose all your labour
audacity

implements and machines now
e ~~in~~ that way
my
me time to come.

shell surfaces as fine as
Use a blunt bod pen
for everything now. for

ells. with a few criches
for wanted a moments

TO WILLIAM WARD

Don't cover your paper so with lines. Use fewer—and *think* about them. (Plate VII).

Ever affectionately yours,

J. RUSKIN

MORNEX,

March 23d, 1863

MY DEAR WARD,

I will look over your drawings, and send you instructions. As I am sending to Geneva today I send your cheque at once.

Generally, your work is carelessly or rather thoughtlessly fast. Not fast by economy and good placing of slow line. Your shadows are (Plate VIII) instead of A master's shadows are indeed as fast as that often, but in learning you must be steady.

No local colour at present.

Truly yours,

J. R.

23rd May, 1863

MY DEAR WARD,

I did not answer your last letter for there is something inexplicable to me in some particular

JOHN RUSKIN'S LETTERS

deficiencies in your work, which I can't deal with in writing. I think when I get home, I shall set you to entirely different work, namely, copying in colour; delicately: you have a wonderful gift of delicate handling, and I want to turn it to account. With that you have this.

Poste Restante, Genève; Suisse.

Always faithfully yours,
J. RUSKIN

CHAMOUNIX,
September 25th, 1863

MY DEAR WARD,

Thanks for your letter and account. I will send you your money now more regularly (I hope *quite* regularly, but have never succeeded in accomplishing entire precision yet in anything). I am glad you have a pupil or two and remain in town. I shall be back myself at the end of November, I hope, and will then decide about the Turners,—but it depends on a decision of the Trustees of the National Gallery about what is to be done with them.

Believe me always,
Most truly yours,
J. RUSKIN

Morrey 15th Feb 1883

My dear Ward.

Try 4 Chancelor St. Perhaps
there's a Chancelor St. Strand - I am
made anxious by your letter for fear
something has gone wrong with
my next paper for Fraser.
Don't cover your paper so with lines
Use fewer - and think about them



Very affectionately Yours,
O. Ruckin

TO WILLIAM WARD

I *think* whatever you will have to do for me will be quite compatible with your living out of town.

Mr. William Ward,
51 Elmore Street,
Islington, N.

(May 28, 1864)

MY DEAR WARD,

I send you a cheque for £25. But you must send me some of the best of your bird drawings for this, as it seems to me by this time you ought to be able to make something by selling them, and if you do not *I* must have some, as I only left you them in the idea of your being able to get on a little sooner without so much help. I could not call on Miss Dundas.

I have been out of town. Edward Jones* is a great colourist and a noble painter—though full of faults.

Truly yours,
J. RUSKIN

7th January, (1865)

MY DEAR WARD,

Will you kindly come over if possible on Monday afternoon. I want to point out the kind of

* Sir Edward Burne-Jones.

JOHN RUSKIN'S LETTERS

fault which shows most in these chalk drawings. It is evidently the right thing for you to do, but you must try and be tender without elaboration—easily.

I'll give you a cheque when you come.

Ever sincerely yours,

J. RUSKIN,

About ½ past two

DENMARK HILL,

LONDON, S. E.

April 16th, 1866

MY DEAR WARD,

I'm just leaving town for a week or two, being tired and ill. I can't think what has become of your rabbit*; and I've given up all lending and teaching now;—life's getting short with me, and I must look after my own work.

Miss Dundas is quite able now to get on by what she will see in exhibitions; she is too far advanced to need other help.

Ever truly yours,

J. RUSKIN

Mr. Wm. Ward,

19, Trafalgar Sq.,

Twickenham, S. W.

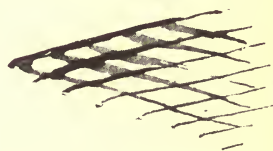
* A water color drawing by William Ward.

My dear Ward.

I will look over
and send you instructions. as I
today I send you cheque

Generally, your work is
fast. not fast by reason
of how time you had

or instead of



A master's shadow as
as fast as that often - but
in learning, you must be

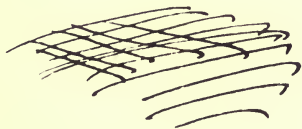
No local colour at present

Monsey March 23^d 1863 .

your drawing, and
am sending to Geneva
at once.

carelessly, or rather thoughtlessly
my and good placing

we are



for

indeed

to

streak

with

Yours

RR

TO WILLIAM WARD

DENMARK HILL,

LONDON, S. E.

August 8th, 1866

MY DEAR WARD,

I have been abroad, and my friends have been dying by twos and threes at a time, and I've been nearly dead myself too. I'm very sorry your letter was neglected.

Here are ten pounds, and I'll see you soon.

Truly yours,

J. RUSKIN

Send the *cash* account to me after getting what else you want.

Nov. 2nd, 1866

MY DEAR WARD,

I'm immensely pleased. I hope you will be able to keep pretty closely at this work for me.* I'll make arrangements at National Gallery directly.

Ever truly yours,

J. RUSKIN

* This refers to Ward's copying of Turner drawings in water colour.

JOHN RUSKIN'S LETTERS

WATERHEAD,
WINDERMERE,
August 8th, 1867

MY DEAR WARD,

The two drawings are safe here, and I am much pleased with them, on the whole; though it seems to me the *Marseilles* is not nearly so bright in the vermilion as Turner's. I knew the finer conditions of the drawing of forms to be impossible of imitation, but I thought you would get these *quite* vivid colours matched.

The sea is, however, remarkably well done—and I expected that to fail; and the *form* drawing is more appreciated and more *rightly* done, as far as it is achieved, than in any hitherto produced work of yours.

So on with good courage, and don't relax in effort to make every drawing better than the last! The more I look at this, the better I like it. It is seen to great disadvantage without its mount; and as I had a fifteen mile walk yesterday, including a climb of 3,000 feet (Helvellyn), and one up Skiddaw the day before, and had it unexpectedly and severely hot for the last five miles yesterday, I'm not quite fresh this morning; and one never sees colour quite so bright when one is not quite

TO WILLIAM WARD

fresh. But I am nearly certain the sail *is* not so vivid as Turner's. The other drawing is wonderfully good, and both are great possessions to me.

Send me word of your health. I should like to get a little total rest and change, before the winter comes on.

Truly yours,

J. RUSKIN

(Address still:—Post Office, Ambleside, Westmoreland.)

I am still better and better pleased with the *Marseilles*, as I examine the fine touches with a lens. The ship on the right is *excellent* in switch of yard, and general form. I think there is no doubt but you may soon *command* sale for these copies, with my certificate; still I never yet could judge of the public mind.

The minglings of blue and purple are lovely.

WILLIAM WARD

AMBLESIDE,
WESTMORELAND,
August 11th, 1867

MY DEAR WARD,

I think all you say is so very nice (and it makes me hope more and more) about the colour and the

JOHN RUSKIN'S LETTERS

“go.” I will give you the means for a little holiday if you like to have one.

I'll write tomorrow. I'm tired today, and have several things to say—which I shall say better by waiting a day.

Ever truly yours,
J. RUSKIN

(AMBLESIDE,
WESTMORELAND)
August 12th, 1867

MY DEAR WARD,

Write “Derwentwater Inn, Keswick,” telling me if you think a rest in the country would do you good. I think you should *not* draw, but walk, and rest, and eat, just as you feel inclined; only, when you are kept indoors by wet, practising such outline drawing as will not make you nervous or anxious, but will confirm your hand. It ought to be as unagitating as the practice of writing.

Yet, if you feel that you would be better for some work from nature, I could suggest some which would shew you what Turner *meant*. I think a tour up or down the Meuse would be highly useful to *you*, and to *me*. Suppose you go and look at Luxemburg! The fortress you are now drawing? And then walk up the bank of the

TO WILLIAM WARD

Meuse, and draw Dinant for me; the one you did the yellow sunset of?*

I think you ought to fix your mind on this Turner work quite as the thing you *have to do*. You know me well enough to trust me that I do not say this to keep you captive for my own purposes. If I thought you could be a successful artist, I would not let you copy. But I think your art gifts are very like mine; *perfect* sense of colour, great fineness of general perception, and hardly any invention. You might succeed in catching the public with some mean fineness of imitation, and live a useless, though pecuniarily, successful life; but even that would be little likely. Whereas in rendering Turner,† you will live a useful life; and I think very probably, a highly prosperous one.

Always faithfully yours,

J. RUSKIN

* The Fortress of Luxemburg and the Sunset at Dinant are Turner drawings which my father copied. W. C. W.

† "The work was both close and trying, and the copies produced were minutely examined by Mr. Ruskin with lens and compasses. But I learned more of the marvellous subtleties of Turner, and of nature than would have been possible by any other means." By this time, 1867, the Turner copying was well in hand. It is instructive from the point of view of draughtsmanship and the mastery of colour which Ward's later work shows, to consider carefully the sort of training which, up to this time, these letters show him to have received.

JOHN RUSKIN'S LETTERS

DENMARK HILL,

Monday, 13th Aug. (1867)

MY DEAR WARD,

Please come tomorrow at 12. Everything shall be then settled so that you and Allen may start as soon as you please afterward.

Truly yours,

J. RUSKIN

KESWICK,

15th August, 1867

MY DEAR WARD,

I will write you a long (or sufficiently long) letter this evening. Your work unquestionably should be copying, and I have no doubt it will be highly remunerative. But to copy rightly you must continually draw from nature also.* Of which more tonight.

Yours ever faithfully,

J. RUSKIN

* A thing little done by copyists and, even when they have respectable powers, the reason for the general inferiority of their work.

TO WILLIAM WARD

KESWICK,
August 15th, 1867,
Evening

MY DEAR WARD,

I am very glad that you feel disposed to work a little during your holiday, it will be best so every way.

The reason copying has been (justly) despised is that people have never done it but for money only, and have never therefore given their hearts to it. I have known one or two exceptions (and those have been generally ladies) happy and useful in their work,—see note at end.

To copy Turner, and any one else rightly, you must always know what he means; and this requires constant looking at nature from *his* point of view. There is no degradation in doing this any more than in letting him, if he were alive, teach you. For instance, your own point of view, or De Wint's, or Constable's of a tree might relate only to the green of its leaves, their quantity. Turner might disregard the colour, and imagine half the leaves gone from the branches in autumn in order to express the grace and anatomy of the limbs. All these views are *natural*,—but in looking at nature with a view to illustrate the work of

JOHN RUSKIN'S LETTERS

any given Master, you must look at her not "*with his eyes*" (which you cannot, and should not) but from his *place*, and *to* his purpose. It will do you great good to see more clearly what Turner *means* by those odd touches and scratches in his outlines of French towns and fortresses, and to see the character of the scenes he tried to render.

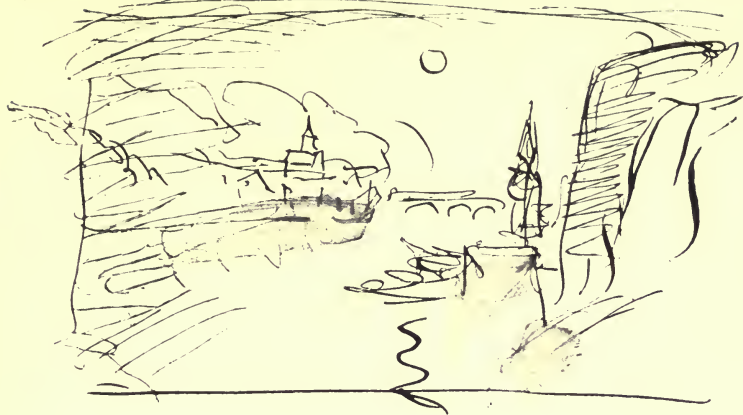
You and Allen are on good enough terms, are you not? I should like to send you together; for I want him to engrave *your* drawings, and I should like you both to make memoranda on the spot of the important features in scenes of Turner's views.

For instance, in that *Dinant* with yellow sun,—I should like you to outline the two churches and bridge, and any of the more interesting houses in the towns, from the Turner point,—as near as you could guess it. (Plate IX.)

Luxemburg I believe you can *do* nothing at, the sentinels would stop you instantly. Turner could draw with his hands in his coat-tails, or while the sentinel walked the other way; but you cannot, and need not go out of your way to see it; but if it comes easily into plan of tour, take it.

I hope to be at home by the 24th, and I should like to see Allen and you, and that you should start in the following week. I've no letter from Allen

For instance as that I want—



with yellow sun, — I should like you to outline the two churches and bridge, and any of the more interesting houses in the town — from this Turner point, as near as you could grasp it

Luxembourg I believe you can do nothing at, the sentinels would stop you instantly. Turner could draw with his hands in his coat tails — or while the sentinel walked the other way

TO WILLIAM WARD

yet in answer to one I wrote on the subject. As soon as I receive it, I will think over the best plan of tour, and write to you again.

Ever faithfully yours,

J. RUSKIN

If I had to make my own bread, I should at once endeavour to get employment in copying the great Italian frescos—while at least half my time would then be spent in anatomical and other studies from nature; and I should feel myself quite usefully and rightly employed putting my whole energy into the business. I should do so, even now, with far more satisfaction to myself than my present desultory work, of teaching in various ways, gives me; but I do not feel justified in abandoning intellectual labour altogether, or giving up the rudder which is in my hand.

(DENMARK HILL,
LONDON, S. E.)

September 8th, 1867,
Sunday

MY DEAR WARD,

I got both your letters yesterday; they gave me much pleasure. I was sure you would enjoy the

JOHN RUSKIN'S LETTERS

Meuse, and the Flemish architecture; and, for my own part, I can assure you that though for general enjoyment in natural beauty, and for exercise, I go to Switzerland; for purposes of art, I should rarely go beyond the French and Flemish landscape and buildings. A river is, in most of its circumstances, far more picturesque than any lake. You get *two* shores dovetailed together, instead of a single independent one with an horizon-line; and the motion of the water, and traffic, furnish endless incident.

You will be much struck with Huy. But it has been often drawn, and need not long detain you. Give me a good account of the river *above* Dinant, if it is interesting; it is little known.

I am *very* glad you get on so nicely together. I will give what strength I have this winter to giving you both fair start in this Turner work.

Details of windows, roofs, boats, and the like, will not bother you like whole landscape; and will explain much of Turner's obscure work.

Write to me *often*, but it need not be more than a word or two, telling me how you get on. Of course, when a wet day comes, I should like to have more. Allen's letter also highly pleasing.

TO WILLIAM WARD

With regards to you both,

Faithfully yours,

J. RUSKIN

Mr. William Ward,

Poste Restante,

Dinant (Meuse),

Belgium.

DENMARK HILL,

LONDON, S. E.

September 18th, 1867

DEAR WARD,

I sent you a line yesterday to post office, Dinant; and today I had yours from Dinant, which gives me great pleasure (you could not have had answer on 9th to yours of 6th). I've sent the cheque to your wife, and, if you find the work is doing you both good, you need not watch the decline of your funds anxiously, as I am quite ready to prolong your stay somewhat, if you feel it would be right that I should.

You cannot enjoy Turner's "fairy" work too much. *That* is divine to the very day of his death.

But haste—weariness—*Death*, in its widest sense, as it begins to seize on what is called old age—all the effects of solitude, of absence of all

JOHN RUSKIN'S LETTERS

human sympathy and understanding; and finally sensuality proceeding clearly from physical disease of the brain, are manifest to me in those later works in a degree which is proportionate to my increasing reverence and worship of the divine fact of them.

Allen is not to be jealous of my writing to you instead of him;—if he has any geological or other questions to answer he shall have his turn.

I have no idea what that Dinant Rock is. Chalk, I imagined, but am not sure.

You have two important views to analyze then; one mine in which I imagine the houses and the cliff are fine in detail, and the other the amber sunset.

Truly yours,
J. RUSKIN

(DENMARK HILL,
LONDON, S. E.
October 10th, 1867)

MY DEAR WARD,

I'm afraid you've been plaguing the post office in vain; but I wanted to say a good deal, and now can say nothing, except to send me word directly what state the houses are in, under the cathedral,

TO WILLIAM WARD

in the street between south transept and west front
—if any are left.

Ever faithfully yours,

J. R (USKIN)

Ask tomorrow—I'll try and send another line.

Mr. W. Ward,

Poste Restante,

Rouen, (France)

DENMARK HILL,

LONDON, S. E.

October 12th, 1867

MY DEAR WARD,

This is only to keep you in countenance with the
Poste Restante.

Send me anything you have done, as soon as you
can, and I'll see how you are getting on. There
are still marvellous bits here and there in the old
streets.

Ever affectionately yours,

J. RUSKIN

Mr. W. Ward,

Hotel d'Angleterre,

Rouen (France)

JOHN RUSKIN'S LETTERS

DENMARK HILL,
LONDON, S. E.

October 26th, 1867

MY DEAR WARD,

I have just received the drawings, and am so much pleased with them, that I leave it now wholly to yourself to choose what you will do. If you think Luxembourg can still be drawn in this weather, you may go there; or anywhere else where you feel inclined to go—not too far from home. I will pay your expenses, and furnish your wife with what she may further need while you are away, if you will go on making drawings like these of any architecture likely to perish. But if you get nervous, or tired, come home, and go on with the Turners. In any case, not staying out beyond the end of November.

I enclose £20 cheque, which I have no doubt the English bankers will cash if you show them this note; if they won't, keep it and I'll send notes.

Ever faithfully yours,

JOHN RUSKIN

Mr. W. Ward,
Hotel de France,
Rouen.

TO WILLIAM WARD

DENMARK HILL, LONDON, S. E.

October 31st, 1867

MY DEAR WARD,

I have only time today to say that the house in the square, with its beautifully well-judged omission of detail in shadow; and the tall street-view, with the balcony on left, splendidly swept in, in white; delighted me most. But all are good.

Try for a little more definiteness in outline; they are a little too vague. Don't be afraid of a falsely—strong line or two to express *form*, as long as they are *lines* only. The eye always *forgives* a well meant outline, but not a false colour, or a *careless* form. Keep such outlines in colour harmonious with their place.

You may write me whatever you like to talk about, provided you write large and clear. You may trust to the *truth* of my sympathy; but you must remember that I am engaged in the investigation of enormous religious and moral questions, in the history of nations; and that your feelings, or my own, or anybody else's, at any particular moment, are of very little interest to me,—not from want of sympathy, but from the small proportion the individuality bears to the whole subject of my enquiry.

JOHN RUSKIN'S LETTERS

I have *no* affections, having had them, three times over, torn out of me by the roots,—most fatally the last time, within the last year. I hope to be kind and just to all persons, and of course I *like* and *dislike*; but my word “affectionately” means only—that I *should* have loved people, if I were not dead.

As a matter of practical fact, you may always trust to my kindness in a *due* proportion, as you stand among other people who require it; and to my understanding sympathy in proportion also. But I have no *pleasure* myself, now, in any human relation. Knowing this, you will be able to understand a good deal in my ways of going on, otherwise inexplicable.

Faithfully yours,

J. RUSKIN

DENMARK HILL,

LONDON, S. E.

November 13th, 1867

DEAR WARD,

The drawings are all safe, and very beautiful they are;—and the photographs, of great value to me. The little view of the street and clock is a

TO WILLIAM WARD

very lovely piece of tone, and everything you have done is well.

At Luxembourg, however, do a few more pencil outlines—they will contain more of what I chiefly want, and be more quickly done.

If the enclosed cheque is unavailable, you have time to write me for notes; but I always fancy notes in more danger by post. I send a cheque to-day of same amount to your wife.

And am, ever

Faithfully yours,

J. RUSKIN

Mr. William Ward,
Hotel de Cologne,
Luxembourg.

I am *very* glad you stopped to see the Louvre; it would be of use to you in every way. And now you know what painting means, and can appreciate those confounded Venetians.

(TO MRS. WILLIAM WARD)

DENMARK HILL,

LONDON, S. E.

November 13th, 1867

DEAR MRS. WARD,

I enclose you a cheque for £10, with great pleasure, at the same time, in being able to tell

JOHN RUSKIN'S LETTERS

you that your husband is doing beautiful work; and, I hope, will in future be happily confident in his own powers; and sufficiently prosperous in their exercise for his entire comfort, and yours.

Very truly yours,

J. RUSKIN

Put your name on the back of the cheque.

HOTEL DE FRANCE,
ABBEVILLE, FRANCE,
Sept. 3rd (1868)

MY DEAR WARD,

Would you please send me a line here, saying whether you are doing any work for Mr. Norton,* or have anything in hand that will need any time:—and if you are not at any special work, or as soon as you have done it, I should like you to come over here for a few days to work on buildings with me.

Write me word when I may expect you. There is no hurry as I shall be here some time yet.

Truly yours,

J. RUSKIN

Without further hearing from me, if you send me word when you are coming, you may come as

* Professor Charles Eliot Norton.

TO WILLIAM WARD

soon as you like. Bring what you have done for *me* with you.

DENMARK HILL, S. E.

[*April*, 1869]

MY DEAR WARD,

I am not forgetting you. I have been terribly overworked—but will assuredly make some arrangement to get your drawings recommended for sale this season.

Truly yours,

J. RUSKIN

26th April, 1869

MY DEAR WARD,

Here are twenty Pounds: and please call at Denmark Hill for a parcel addressed to you. Eight drawings signed * by me on the back—of those you have done. Call at Colnaghi's,† ask for Mr. McKay,—say you come from me,—and I hope you may arrange something about the drawings satisfactory.

Every truly yours,

J. RUSKIN

* Ruskin, at this time, began the practice of signing Ward's copies of Turner as a proof of their merit and value.

† The well-known picture dealers.

JOHN RUSKIN'S LETTERS

4th June, 1869

MY DEAR WARD,

My address is Poste Restante, Verona, Italie.

I am more surprised and annoyed at the result of my letter to Mr. McKay than you can be. And after that—that anybody should say the public care what I say or think!

Truly yours,

J. RUSKIN

VERONA,

July 6th, 1869

MY DEAR WARD,

You may send any drawings you have by you at present to America; I am very anxious that they should be seen there, and become the means of giving a more true impression of Turner than can be received from engravings, or from any ordinary copies. But send one or two finished vignettes in transparent colour also (the Bolton* would be very good), and explain the nature of the body-colour studies yourself to the person to whom you send them.

You may order small golden frames of my pat-

* Bolton Abbey, one of the vignette illustrations to Rogers's Poems.

TO WILLIAM WARD

tern from Foord for them; and send this letter to accompany them, if you like.

Very truly yours,

J. RUSKIN

(The above, more formal, letter was enclosed with the following:—)

MY DEAR WARD,

I send you cheque, and a letter which may be of some use. Send them in nice golden frames, but explain that your prices will not in future include frames. I have no doubt, in spite of the dealers, you will soon now establish connections enough to keep you employed.

I think, at the prices pictures now fetch, you may send these at 15 guineas; and offer to take orders at 15 *for the present year*—but not afterwards.

Truly yours,

J. RUSKIN

DENMARK HILL,

LONDON, S. E.

November 1st, 1869

MY DEAR WARD,

I wish you had told me what you had been doing. I am very much pleased with all the

JOHN RUSKIN'S LETTERS

vignette drawings; all that you want now is decision of form. Draw everything you can from nature in *outline* now, with a pen not finer than this, and in one line—to give steadiness to your hand.

I have ordered two *soi-disant* "Turners" * to be left at the Gallery to your care, addressed to me. Please tell me when they come, if I don't see you before.

I shall see you this week, I hope. Here is your cheque.

Truly yours,
J. RUSKIN

Mr. Wm. Ward,
National Gallery.

DENMARK HILL, S. E.

(3rd Dec., 1869)

Friday

MY DEAR WARD,

I never received your letter. I should not have left it unanswered.

* "People were continually trying to get Mr. Ruskin's opinion about their pictures in the hope that a treasure might be found—which never happened so far as I know!"

William Ward.

3d Dec 1864.

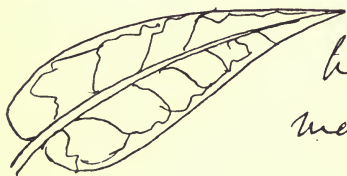
Denmark Hill, S.E.

Trichy

My dear Wael

I never received your letter - I should not have left it unanswered.

You can always employ yourself at Tockenham advantageously in Pen outline. Your drawings would now be exquisite, with a little more firmness of touch and edge. Draw trees, and leaves, real size in any quantity. with one line.



Have you mastered my

TO WILLIAM WARD

You can always employ yourself at Twickenham advantageously in Pen outline. Your drawings would now be exquisite with a little more fineness of touch and edge. Draw trees, and leaves (Plate X) real size in any quantity, with one line.

And have you mastered my perspective?*

I may be able to make some use of your knowledge soon. If you have not, set to work on that at once or come here any day in the evening for a lesson.

Truly yours,
J. RUSKIN

DENMARK HILL,
LONDON, S. E.
December 18th, 1869

MY DEAR WARD,
Don't come out *this* evening, come Monday.
Please do me next this (Plate XI) of the *Italy*.
Very truly yours,
J. R.

The birds are lovely.

* Ruskin's Elements of Perspective, published 1859.

JOHN RUSKIN'S LETTERS

PARIS,

July 26th, 1870

MY DEAR WARD,

I am sure there is much reason, in your long hope deferred, for heart-sickness, considering all the good work you have done. But don't lose heart *now*, when I have just been able to bring your work into true service at Oxford.

I shall be at home, D. V., on Thursday. If you like to bring me the *Martigny* on Saturday evening, it will be a pleasure to me to shake hands, and—with good grounds—encourage you.

Always affectionately yours,

J. RUSKIN

DENMARK HILL,

LONDON, S. E.

August 9th, 1870

MY DEAR WARD,

I don't want *any* of these leaves painted. You are to work on them for practice, doing one or two over and over again—fifty times, if needful.

Of course *all* painting—oil—water—fresco—and everything, is done at *one* coup, when it is right. But certain processes of colour require laying of two or three different colours over each

Dec 18th 1869

Denmark Hill.
S.C.

My dear Ward

Don't come out this
evening, nor Monday.
- Please do me with the



of the Italy

low steep grass.

M.

The birds are lovely.

TO WILLIAM WARD

other; *then* the under one must dry first, etc. etc. etc. All this mechanism you have to learn,* but the French know hardly anything about it.

Of course Meissonier paints at a blow; and his work is like a plasterer's, as all French work is. Titian also paints at a blow—but *his* work is not like a plasterer's. Titian paints with a sense of mystery, and Meissonier with none; and Titian with a sense of true hue, and Meissonier with no more sense of colour than a common stainer of photographs.

But learn of *anybody* how to do what *they* do, —it will always be useful.

Ever truly yours,

J. RUSKIN

Mr. W. Ward.

Tuesday 25th (Oct., 1870)

MY DEAR WARD,

Come tomorrow—Wednesday at 12.

Most truly yours,

J. RUSKIN

Bring all with you that you have, and all that you have of *my* things. I want some to use and others I can change.

* The mechanism of *oil-painting* is intended, which my father was then studying. W. C. W.

JOHN RUSKIN'S LETTERS

DENMARK HILL,

LONDON, S. E.

November 29th, 1870

MY DEAR WARD,

If you come out here on Monday next, I can glance at your method, and say if it will do. I'm obliged to spare myself in eyes and thought—even to the least minutes—just now; not from actual illness, but that I may keep out of danger of it.

Come at two o'clock.

Truly yours,

J. RUSKIN

1st February, 1871

MY DEAR WARD,

I send you cheque for £20. Do not be troubled about Fors.* It will be heard of. All you have to do is to say there is such a book; and that you have my positive order not to send any human being a copy without previous reception of the sum of sevenpence. I have desired Allen to

* Fors Clavigera, a series of monthly letters "to the Workmen and Labourers of Great Britain," published for Ruskin by Mr. George Allen. The first number was issued in January, 1871.

TO WILLIAM WARD

send you a parcel of fifty of the new ones, on that condition. Of the sevenpence, one penny is for postage: one penny is for yourself—and fivepence for me.

Always truly yours,

J. RUSKIN

Write to the people whom you've sent the book to and say I insist on my sevenpence or you'll put me out in all my accounts.

DENMARK HILL,

LONDON, S. E.

May 17th, 1871

MY DEAR WARD,

I am glad you like *Fors*.* People will find it a very intrusive "dream" in a little while, if I live.

Yours always faithfully,

J. RUSKIN

* Carlyle wrote Ruskin of *Fors*: "it is incomparable; a quasi-sacred consolation to me, which almost brings tears to my eyes! Every word is as if spoken, not out of my poor heart only, but out of the eternal skies; words winged with Empyrean wisdom, piercing as lightning,—and which I do not really remember to have heard the like of. *Continue*, while you have such utterances in you, to give them voice."

JOHN RUSKIN'S LETTERS

MATLOCK,
July 30th, 1871

MY DEAR WARD,

I could not at once answer about the drawings; they required thought, and I have not yet much strength for thinking.

There is great advance in your own, but you will have to paint backgrounds of *real* things, however ugly. That Kingfisher would look very well on a little straw.—The others, of which the shell is the best, would need some more elaborateness; the peacock's feather on a bit of tapestry, or the like.

Of the Turners. The red sunset is admirable; I can scarcely feel any difference from the original, and it is most precious to me.

The white town and storm is excellent, but a less precious drawing in the original. The *Luxembourg* is better than the old one. I think the near tone about right; the distance I must examine with you.

The distance of the (Plate XII) seems to me a total failure in the hillside; the town is good, and this red passage with spotty boats.

Your son *shall* have his Herodotus at last.

Ever faithfully yours,

J. RUSKIN

The distance of the



seems to be
a total failure
in the hill and
- the town is
good

and this red passage
with spots boats

you can shall hear his
Herodotus at last
I'm faithful yours R. R. R.

PLATE XII

TO WILLIAM WARD

DENMARK HILL,
LONDON, S. E.
September 9th, 1871

MY DEAR WARD,

I am greatly pleased with these skies—but regret that you have done so many, and not carried a few farther. There must have been many in reality with more complex forms. But you make rapid progress now.

I enclose cheque. It doesn't matter, I suppose, being in Crawley's name. I am still weak, but gaining steadily.

Faithfully yours,

J. RUSKIN

Some of these skies will do for Oxford. The butterflies, shells, etc., shall be left at the National Gallery, with the skies I don't want.

DENMARK HILL,
LONDON, S. E.
November, 1871

MY DEAR WARD,

I am very greatly and sincerely grieved to hear of your illness. Would you kindly tell me—or let Mrs. Ward do so—exactly its symptoms.

JOHN RUSKIN'S LETTERS

I was much pleased with your drawings, but am almost broken down with work. I want to see you, and to have some help from you in bird drawing.

I hear you gave great help and delight to Miss Jermyn.

Ever affectionately yours,

J. R(USKIN)

(TO MRS. WM. WARD)

DENMARK HILL,

LONDON, S. E.

December 6th, 1871

MY DEAR MRS. WARD,

I am sincerely obliged to you for all your letters—now you need not trouble to write more. I shall trust that your husband goes on well, and I hope that at last my books and work are in a state which will enable me to do some justice to his powers, and put him and you in some increase of security for future comfort.

Most truly yours,

J. RUSKIN

TO WILLIAM WARD

DENMARK HILL,
LONDON, S. E.

December 29th, 1871

MY DEAR WARD,

I am very thankful that you are better, and if any of these new sunrises are done since your illness, you are in no wise weaker in style of work. But I trust you will not expose yourself to risk any more. I shall soon have some more hand colouring for you to do, which will be a great rest to you as compared with Turner, or sunset work.

I most heartily wish you and your family a good New Year.

Affectionately yours,
J. RUSKIN

DENMARK HILL,
LONDON, S. E.

January 29th, 1872

MY DEAR WARD,

I will be at the National Gallery as nearly after two as may be, on Thursday.

Your butterfly looks well at the Dudley.*

If you had got a pretty foreground to some of

* The Dudley Gallery Exhibition.

JOHN RUSKIN'S LETTERS

those skies, they would have been sold there. But you are getting on, fast.

Always yours faithfully,

J. RUSKIN

DENMARK HILL, S. E.

(5th Feb., 1872)

With best thanks, and congratulations. Take care of your health. This Turner copy is lovely and your own very beautiful.

Faithfully yours,

J. RUSKIN

W. Ward, Esq.

(CORPUS CHRISTI COLLEGE
OXFORD,

February 14th, 1872)

MY DEAR WARD,

In the large picture by Marco Marziale,* as you turn into the Italian room, is a greyish white damask sleeve with a dark pattern on it, like this (Plate XIII). I want the white unshadowed part copied most accurately, with pattern, for me to have a paper made for my new house.† Arrange

* The Circumcision, in the National Gallery.

† Brantwood, Coniston.

My dear Ward

In the large pie by
Mazze Marziale & as you turn
into the Italian room, is
a greyish white damask
sleeve with a dark pattern
on it



- like this
I want the
white cushioned
part copied most
accurately, with
pattern, for me
to have a

paper made for my new
room. I arrange with
Mrs. Diven, [Hemel Hill,] to
meet and consult on Friday
at the gallery. Ever yours - W.R.

TO WILLIAM WARD

with Mr. Severn (Herne Hill) to meet and consult on Friday, at the Gallery.

Ever yours,
J. R(USKIN)

DENMARK HILL,
LONDON, S. E.

April 11th, 1872

Keep up your spirit—all will go well, I do not doubt!

I have put four of your vignettes* into Oxford school, permanently.

Write tomorrow to Geneva; or on Saturday or Monday to Turin, Italy.

Yours always,
J. R(USKIN)

Go on making drawings of your own.

SIENA,
May 27th, 1872

MY DEAR WARD,

I enclose you a cheque which I have no doubt will serve the turn at present.

The dealers will take *anything* they think likely

* Copies of the Turner vignettes.

JOHN RUSKIN'S LETTERS

to catch the eye in a window. You must keep up your heart. It is only this year that you have shewn real power. You must not hope to sell at once, unless you had the particular cleverness needed for the public. But go on fearlessly, and quietly perfecting your power of decision, lately developed.

Write, if you like, to me at Verona.

Ever affectionately yours,

J. RUSKIN

(Nov. 1872)

MY DEAR WARD,

Impossible today!—but the drawings very beautiful. You must come to Oxford and have a study with me. Come whenever convenient, for a week.

I take 14 of the drawings to Oxford with me to-day and return the rest.

Ever faithfully yours,

J. RUSKIN

[Feb. 1873]

Keep up your heart. I have sent some of the vignettes and body colours to America, fixing price £20 the body colours and £25 the vignettes. I hope to get some custom there for you.

TO WILLIAM WARD

It is utter nonsense about coming to town or showing things off.

It is knack and dodge of hand that you want, and you have not—and that's my fault partly—ever learned your business thoroughly.

I did not know this till I put you on the bridge at Oxford.

BRANTWOOD,

CONISTON

(*March 11th, 1873*)

Yes—that lock and mill are very fine—but blunt in touch.

Thanks for Chinese.

I can't answer $\frac{1}{3}$ of my letters, now. I was glad to get one that wasn't merely on business.

CORPUS CHRISTI COLLEGE,

OXFORD

(*May 16th, 1873*)

MY DEAR WARD,

I am quite out of all knowledge of girl education now.* Mrs. Baynes, Mount View Hampstead, is an entirely worthy and prudent school-

* I believe my father had consulted him as to a school for his daughter. W. C. W.

JOHN RUSKIN'S LETTERS

mistress and makes her girls happy. I *know* no other place—could only guess—and I never like guessing.

Enclosed cheque.

Truly yours,
J. RUSKIN

BRANTWOOD,
CONISTON, LANCASHIRE
(*July 27th, 1873*)

MY DEAR WARD,

Folio received safe. Much good quality in the work, but scarcely any progress. You will not study in the only direction in which progress is *possible*. You *must* draw in Daylight and with perfectly firm lines.

Ever affectionately yours,
J. R.

BRANTWOOD,
CONISTON, LANCASHIRE
August 3rd, 1873

MY DEAR WARD,

These outlines are *exactly* what you should do. Introduce *no* shading at present. Draw easy things rightly. Never tire yourself,—and never do wrong for an instant, knowingly.

TO WILLIAM WARD

I had not seen the brass candlestick when I wrote. It is so good that I am going to send it to you to have a white background put to it, and then I will put it in my Oxford series.

Yours truly,
J. R (USKIN)

BRANTWOOD,
CONISTON, LANCASHIRE
(*Aug. 15th, 1873*)

MY DEAR WARD,

I am greatly pleased with these drawings. The houses cannot be better (I mean, as practice). The tree is most careful and beautiful. Try to express the outlines of masses with less labour. I send cheque and the drawings shall come, if not today, by Monday train.

Ever yours affectionately,
J. R.

BRANTWOOD,
CONISTON, LANCASHIRE
August 18th, 1873

MY DEAR WARD,

Would you like to take a trip to France, alone, and do some more servile copying work, there,

JOHN RUSKIN'S LETTERS

from nature? If so, get ready, and I'll send you funds and directions. Mont St. Michel the first place.

Truly yours,
J. R(USKIN)

BRANTWOOD,
CONISTON, LANCASHIRE
(*Aug. 21st, 1873*)

MY DEAR WARD,

I send cheque for 50. Start as soon as you can. Get to Mont St. Michel, and send me word if you can draw in the cloister of it. If so make me a coloured sketch of any part that comes pretty, and pencil outlines of any piece of castle, town or (monument) you like and send me your address, there.

Yours affectionately,
J. RUSKIN

BRANTWOOD,
CONISTON, LANCASHIRE
September 10th, 1873

MY DEAR WARD,

I am delighted with your letter, and account of St. Michel. I've half a mind to come off to you.

TO WILLIAM WARD

I couldn't draw when I was there, for convicts.*

What sort of Inn are you in?

Ever affectionately yours,

J. R(USKIN)

If I brought Mr. and Mrs. Severn, how should we lodge?

CORPUS CHRISTI COLLEGE,

OXFORD

November 16th, 1873

MY DEAR WARD,

I am very glad you are safe at home again.

I wrote again about a fortnight since to St. Michel, asking how you were to get away; but I suppose you did not get my letter. Heaven stop the steam demon from helping either you or me there! But, God willing, I'll see it this coming summer.

I look anxiously for the drawings. That moonlight walk *must* be wonderful.

Ever affectionately yours,

J. R(USKIN)

Mr. Wm. Ward.

* At that time a political prison.

JOHN RUSKIN'S LETTERS

CORPUS CHRISTI COLLEGE,
OXFORD

November 30th, 1873

MY DEAR WARD,

Your time has been spent instructively to yourself, and usefully to me;—though the cloister subjects are much less interesting than I expected, and though you have rather too strictly carried out my wishes about outline study. A *few* colour sentimental bits at St. Michæl's would have been very desirable. But the outline work is all excellent, and I doubt not you will find the good of it.

Ever affectionately yours,

J. RUSKIN

CORPUS CHRISTI COLLEGE,
OXFORD

(Dec. 2, 1873)

MY DEAR WARD,

I am glad to hear the detail of your work and will, when I come to town, give you the cloister to work on a little. You never had more wholesome exercise and it is in many ways good and valuable but I thought the place was prettier.

TO WILLIAM WARD

Send me the bits of effect when done.

Ever truly yours,

J. R.

Cheque enclosed.

ARTHUR SEVERN'S,

HERNE HILL, S. E.

Day before Christmas Day

(December 24th,) 1873

MY DEAR WARD,

I am intensely delighted with your sketches, finished sketches I ought to say, just received from Oxford.

They are a complete reward to me for all my patience and work with you, as I hope they will bring reward to you for all your patience and faith in me.

Send me a complete schedule to the end of the year of your "liabilities," as the elegant modern English commercial school call them, at that period.

Attend to your health, be as cheerful as you can, and in the beginning of the year (after 12th day at latest) I will set you to correct work. I

JOHN RUSKIN'S LETTERS

must see you first, and you shall choose of several things to be done what you like best. In the meantime make pencil outlines of any portion of cloud that stays long enough, especially upper ones of delicate ramification. This is the only work I will prescribe at Christmas time.

I wish you all good, with your family, and am,

Your faithful Master,

JOHN RUSKIN

Mr. Wm. Ward.

CORPUS CHRISTI COLLEGE,

OXFORD

January 20th, 1874

MY DEAR WARD,

I am entirely delighted with these things—they are wonderful. You have quite a singular gift for skies; I never saw anything more subtle or luminous. Go on drawing cloud form with pencil, *portions*, not ——— whole skies. Finesse of outline of bits is what I want you to learn. This (Plate XIV) wants nothing of being a quiet magnificent drawing, except entirely careful outline of the clouds,—and dark boat.

portion. and
whole skies - figures of
outline of bits is ~~wanted~~ what
I want you to learn. Then



wanted: nothing of being a quite
magnificent drawing, except
entire careful outline of the
clouds, - and duck boat.

PLATE XIV

TO WILLIAM WARD

I'll clear off all your debts,* as per schedule, directly.

Ever affectionately yours,
J. RUSKIN

I'm at Herne Hill again for a day or two. I shall be at the National Gallery on Thursday and Friday, if you like to come.

PARIS,
April 1st, 1874

MY DEAR WARD,

There was nothing to be said about the outlines, or I should have said it. Every man must find his own way of expressing himself. I supposed you were not satisfied with them, and would do better as you got practice. One can't be guided at every instant with any good result.

I enclose cheque for 37 pounds, and I hear of 60 pounds' worth sold for you in America. This should carry you on some while. Write always care of Arthur Severn. When the weather gets a little warmer I want you to make some outlines

* After making fun—serious fun—of the word, or use of the word "liabilities" in the preceding letter, Ruskin himself naturally uses "debts." It bears witness to his hatred of all super-elegant slang whether of business or æsthetic matters; his fear that such was, as it usually is, a makeshift for covering up slovenly and indefinite thinking.

JOHN RUSKIN'S LETTERS

for me at Montfort, near the Seine, between Paris and Rouen—but have not time to write more today.

Yours always affectionately,

J. RUSKIN

ASSISI,

11th April, (1874)

MY DEAR WARD,

I am greatly vexed at my carelessness, but hope the double enclosure now sent will put you afloat for some time. About twenty pounds more are coming—completing the price of four of your drawings at £21 each, but Mr. Norton thinks the fifth will sell also.

Be very economical now that the skies begin to open. Write to Mr. Severn that you have received these cheques.

Ever affectionately yours,

J. RUSKIN

HERNE HILL,

Tuesday (Dec. 16th, 1874)

MY DEAR WARD,

Your parcel unfortunately did not arrive until I had left Cowley but I will have it sent to Oxford and write to you of it on Sunday.

You shall have loan of a Goodwin directly. But

TO WILLIAM WARD

what you really want is firm pen form drawing with attentive and worked chiaroscuro. Goodwin can compose, and you cannot; but he may be easily beaten by you in pure drawing which has always its value.

Ever affectionately yours,
J. R.

CORPUS CHRISTI COLLEGE,
OXFORD.

20th April, (1875)

MY DEAR WARD,

I only did not answer through pressure and fatigue.

Goodwin's method is not so good as your own. But he has invention and you haven't. You ought to know both these facts better than I. But facts they are.

I'll try to see you this week at National Gallery. Be there on Thursday afternoon at three. I may or mayn't come.

Affectionately yours,
J. R.

(OXFORD, May 16th, 1875)

MY DEAR WARD,

I am greatly delighted with your vignette, but must compare it with original carefully. Be in the

JOHN RUSKIN'S LETTERS

Gallery on Wednesday afternoon, and Thursday. I hope to come on the first and shall not fail, if well, on the second at latest.

Ever truly yours,
J. R.

BRANTWOOD,
CONISTON, LANCASHIRE.

July 23rd, 1875

MY DEAR WARD,

I am delighted with these two last copies. The moonlight seems to me *quite* perfect; the other, in the water and rocks, also admirable and most satisfactory. But I suspect error in the lines of the temple, and incompleteness in the distant houses—this I will see to, however, myself.

I rejoice most of all in hearing that the work seems to come easier to you. I cannot doubt, now, if I am spared, being able to place for you copies I can recommend so unqualifiedly.

Always affectionately yours,
J. RUSKIN

(OXFORD, *July 25th, 1875*)

MY DEAR WARD,

Send the vignettes to Brantwood.

TO WILLIAM WARD

I hope you are doing your best? I don't like their being done quite so fast.

Ever affectionately yours,

J. R.

I shall not be at Brantwood for ten days, as I post. Look over your work carefully.

BRANTWOOD,

CONISTON, LANCASHIRE.

August 8th, 1875

MY DEAR WARD,

I more and more admire these vignettes of yours as I examine them. They are very wonderful. I am certain of being able soon now to get orders for you—as my own work is coming into form for beginning systematic issue of it.

Ever affectionately yours,

J. RUSKIN

BRANTWOOD,

CONISTON, LANCASHIRE.

17th Sept., 1875

MY DEAR WARD,

I am now greatly pleased with your work but I can pass none till I have compared it at the Gallery; can you tell me when and for how long it

JOHN RUSKIN'S LETTERS

closes? I shall be coming south in about ten days, and will come to the Gallery as my chief business before going to Oxford. I leave you to make your own terms with any outside employers, being always ready myself to take the vignettes at ten guineas. This one I consider worth more but I can't afford more; so I hope you will sell it for a fair price to somebody else.

Ever truly yours,

J. RUSKIN

BOLTON ABBEY,

September 24th, 1875

MY DEAR WARD,

I'm very sorry my careless addressing kept my letter from you. I forget whether it said that you might make any arrangement you liked about the Turner vignettes for the present; but on the whole I think you ought to insist, from the public, on twenty guineas as average price, rising to twenty-five—never more; and falling to fifteen—never less; for all small drawings, square or vignette, according to the work in them. And that if you can't get those prices, you should fall back on me and my ready ten guineas, and not take that lower price from anybody else. Those that *I* buy, I shall

TO WILLIAM WARD

work on myself, and perhaps then let you make some other arrangement about them,—but can't be sure till I see how your own business prospers.

My kind regards to your good hostess—or *are* you with Miss Dundas just now?

Write to Herne Hill. I shall call on Wornum (if he is in town) on Monday afternoon—but probably he is holiday making like the rest of us.

Truly yours always,

J. RUSKIN

(Oct. 31, 1875)

MY DEAR WARD,

It will be impossible for you to earn your bread by Turner copying, as long as the world is under this Egyptian plague, (now more terrible every year for five years:)—you must just work in the hour or two hours of the perhaps one, perhaps two days in the week that let the sun shine as long. I think a steady employment should now open itself for you in hand colouring of examples of colour for my published copying system. This last has long been in my mind and I will now at once set about it. Meantime take a piece of smooth (a Turner vignette) paper the size of a page of Fors. Divide it into 8 columns of twenty squares each, separated

JOHN RUSKIN'S LETTERS

by seven white bars. In each column gradate the colour named above it, from its full pitch in the top square to white at the bottom, as evenly as you can all the way. The black to go through gray into white like the rest.

Do this not with extreme care, but roughly, to let me see the effect and give further orders, and send it to me to Oxford.

Yours affectionately,
J. R.

CORPUS CHRISTI COLLEGE,
OXFORD.

2nd Nov., 1875

MY DEAR WARD,

I enclose cheque. Keep the Forum* till next Monday when I hope to be in National Gallery by eleven, morning, at latest.

Tell the Photographic company to send their account to me here. You can show or send them this note. You are to sell the photographs,† post free, mounted simply, for three shillings each after *I* have seen them and sealed them as good: Mount for post size as you say, and get boards ready for

* Turner's drawing.

† Ward was to act as Ruskin's agent for selling approved photographs of pictures and buildings mentioned in his books.

to the Gallery or Chamber

The gradations are excellent
- but they must be as good
as they possibly can be -
for example, 1) perfection
not 2) ~~etc~~ quickness or
decision. Equal therefore
all the way through, ~~not~~

not

shall do them again
without the black. therefore
~~and~~ a little under

TO WILLIAM WARD

dispatch and bring the sixty with you to the Gallery on Monday.

The gradations are excellent—but they must be as good as they possibly can be—for examples of perfection, not of quickness or decision. *Equal* therefore all the way thus (Plate XV),—not—.

And do them again without the *black*, therefore a little wider. — Carmine, vermil(ion), cad(mium), gamboge, green, blue, violet.

Mix a prettier violet of cobalt and carmine which will be more grammatical.

Ever affectionately yours,

J. RUSKIN

CORPUS CHRISTI COLLEGE,

OXFORD.

(*Nov.* 27, 1875)

MY DEAR WARD,

I won't consider this an advance, but a proper increase of price for the more laborious drawings. You can't work in these days at the National Gallery but can't you work at home in laying foundations for other copies? rough work. Get half a dozen of the Turner vignettes outlined and laid in, taking exquisite care with one outline, and tracing the rest from it. I want to make these draw-

JOHN RUSKIN'S LETTERS

ings known like engravings. You may get on much faster so.

Ever affectionately yours,
J. R.

The gradations won't do. I must try them myself, and see where the difficulty lies.

(LONDON, *Dec. 6th*, 1875)

MY DEAR WARD,

You are not to take a farthing less than 15 guineas. You can't do the work properly for less; and you must be content with my ten, till people come to my terms. It is not possible that my words should be of utterly no value, when once the Oxford school is fairly understood. If you are going to take anything less than 15 guineas I am your buyer. As soon as people will give that, I'll let you have some of your vignettes back, and you shall have the extra 5 on them. Meantime, send me the last, *Isola Bella*, down to Broadlands.

Get me the photographs marked with X in enclosed list, and send them to Broadlands with your vignette.

You must be very careful in packing those

TO WILLIAM WARD

mounted photographs. Crawley has done them too hastily I see. They should not have warped.

Ever truly yours,

J. R.

(*Jan. 10th, 1876*)

MY DEAR WARD,

I am very glad of your more cheerful letter and really hope better times are coming for you.

The *one* thing that beats me is the weather. It drives me into mere despair and spoils my writing and stops my drawing. But I'll be at National Gallery on Wednesday if you'll bring the photographs to sign.

Always affectionately yours,

J. R.

CORPUS CHRISTI COLLEGE,

OXFORD.

February 29th, 1876

MY DEAR WARD,

You may order a hundred* on condition of strict examination, and return of all copies inferior to my pattern.

* Photographs.

JOHN RUSKIN'S LETTERS

If this accursed weather stops photography, just when I want to use it, the Devil really deserves some credit—five per cent, at least.

Ever affectionately yours,

J. RUSKIN

CORPUS CHRISTI COLLEGE,

OXFORD.

March 10th, 1876

MY DEAR WARD,

I am very glad of your note respecting the mounting, and very willingly leave the matter in your hands. But have you *got* any of the new photos yet? I will look for those you sent here, and send, if findable. I shall be in town, I hope, in about ten days.

What you say of *Fors* much interests and pleases me—also of snails.

Ever affectionately yours,

J. RUSKIN

BRANTWOOD,

CONISTON, LANCASHIRE.

July 23rd, 1876

MY DEAR WARD,

I must be in town now in about a fortnight, and will look over everything you can muster. Just

TO WILLIAM WARD

let me know what arrangements, for closing, etc., are to be made at the National Gallery, that I may not come at a wrong time.

Send a Velasquez photo to Miss Louise Blandy, 57 Gloucester Place, Hyde Park.

I have tantalized you and myself about this *Ariadne* long enough.* I've set at the proofs now, for the last touch up, I trust, at last.

What arrangements have you finally made about the price of vignettes and squares—in case I say anything about price?

Always affectionately yours,

J. RUSKIN

VENICE,

September 19th, 1876

MY DEAR WARD,

The entry at Stationers' Hall is an excellent idea,† but I won't part with the copyright of any books or drawings. Enter it as mine, and act as

* In *Ariadne Florentina* mention was made of Ward's copies of Turner.

† This refers to Ruskin's drawing of the Kingfisher, which had been photographed to be used as one in the series of illustrations.

JOHN RUSKIN'S LETTERS

my agent in these things, as Mr. Allen is for my books.

Ever truly yours,

J. RUSKIN

How is that son of yours going on?

VENICE,

February 17th, 1877

MY DEAR WARD,

I am very glad of your letter, and will assuredly make use of you as you suggest. I always intended to do so, and it would have been done by this time if this new Venice work had not hindered.

Burgess* has a photograph† doing of a pencil Turner, *Bonneville*, which I shall be thankful to hear is in your hands.

You've got from me lots of signed photos, haven't you?‡ The rest will come soon.

Ever affectionately yours,

J. RUSKIN

* Arthur Burgess, the wood engraver.

† It was never made.

‡ The photographs signed by Ruskin were four—Madonna and Child, by Filippo Lippi; bas relief of Leucothea; Madonna and Child, by Titian; Infanta Margaret, by Velasquez. They are referred to in Fors Clavigera.

Thos Russell



The name avenue
I forgot its name! ah!!!
- bench beside of
river of France.
for long wanted
a duplicate of this
to be made
Two more benches of the
same ^{interesting} W.

PLATE XVI

TO WILLIAM WARD

VENICE,
26th Feb., 1877

MY DEAR WARD,

It is really very bad of me not to have attended to your good clients before, but I am very cautious just now about over work and am at my wits—proper-end every day with what I'm doing here.

R. T. H. Bruce,*

Do whichever you feel yourself you can at present do with best spirit.

1. Tell's Chapel, Italy.

2. St. Maurice, Italy.

3. Vignette to Jacqueline (Swiss cottages) Poems†

Thos. Russell,†

The avenue (I forget its name! Alas!!) beside Seine of "Rivers of France."‡ I've long wanted a duplicate of this to be made. (Plate XVI).

Two more parcels of photographs sent Wednesday.

J. R.

* A gentleman who had given an order for a Turner copy.

† Roger's Poems.

‡ The drawing intended is Turner's "View on the Seine between Mantes and Vernon," in the Rivers of France Series.

JOHN RUSKIN'S LETTERS

VENICE,

May 13th, 1877

MY DEAR WARD,

By some mischance I mislaid your letter till yesterday—came on it by lucky chance only. But I am ordering sets to be made for you of all photographs mentioned at any length in *Fors*, and of the two capitals. A hundred impressions of each will be ready this next week, and dispatched before I leave Venice—on the 23rd.

I will send you word of price and all. The larger one enclosed *is* the Sheffield No. 5; the smaller (January frying fish, March with rough hair) is the size of No's 6 and 7. No. 5 costs a shilling, here; and the other fivepence—so you can guess. I send none dearer here than a shilling, yet.

Ever affectionately yours,

J. RUSKIN

I will put you in communication with a good agent here.

BRANTWOOD,

CONISTON, LANCASHIRE.

(Aug. 2d, 1877)

MY DEAR WARD,

Nothing will "companion" that sunny river-

Brankwood,

Conislon, Lancashire.

My dear Ward

Nothing will 'compam' ¹
that sunny river-side, quite -
but the one with bridge
under trees



on the right.
is very gloomy
in its way.

- Look at this - and the
Rivers with rainbow and
lovely boats and avenue -
and see if you think you
can do better. The one sketched
above is fearfully free hand.

- You might try it
however - and if Mr Russell
does not like it, do the other
even after you've WR

TO WILLIAM WARD

side,* quite, but the one with bridge under trees on the right is very glorious in its way. Look at this and the Rouen with rainbow and rosy boats and avenue—and see if you think you can do either. The one sketched above (Plate XVII) is fearfully freehand.—You might try it however, and if Mr. Russell does not like it do the other.

Ever affectionately yours,
J. R.

BRANTWOOD,
CONISTON, LANCASHIRE.

Oct. 1st (1878)

MY DEAR WARD,

I hope the enclosed will obtain the permission you want, and will you please first finish, or as soon as possible, the Via Mala or St. Gothard subject and send it to me down here to look at. I can't pass it, of course, till I see the original but want to have it by me.

Yours always,
J. R.

* The "View on the Seine" referred to in the letter of Feb. 26th.

JOHN RUSKIN'S LETTERS

BRANTWOOD,
CONISTON, LANCASHIRE.
(4th Oct., 1878)

DEAR WARD,

The Tell's Chapel you shall have, with pleasure, and possibly the Fluelen, but I can't at present answer about that, till I see your Heysham in which I am deeply interested. Your St. Gothard shall come tomorrow. Note my flourishes of white on the glass, as indicating what I fancy Turner did to some extent. I hope they haven't rubbed off his chalk in cleaning or shifting frames!!?

Always yours,
J. R.

BRANTWOOD,
CONISTON, LANCASHIRE.
October 20th, 1878

DEAR WARD,

The drawing* is safe here, and I am delighted with it,—but much puzzled at not finding more white chalk lines rounding the clouds—I thought they were daubed on at the edges.

* Ward's copy of Turner's St. Gathard Pass.

TO WILLIAM WARD

Write me word about this before I sign the drawing, as I should like to put a "*very much approved*"—but am afraid of wishing afterwards to "chalk it out."

Ever affectionately yours,

J. RUSKIN

BRANTWOOD,

CONISTON, LANCASHIRE.

March 9th, 1879

MY DEAR WARD,

Thanks for nice note from Miss K. I hope your son is going on well.

You can have the *Bellinzona* when you like. But I think I see myself letting the *Rouen** travel any more!! Or *Fluelen*!*

I think I can keep you quite well employed at National Gallery. I shall be up in town, D. V., in three weeks and will choose some I want for myself.

Ever affectionately yours,

J. RUSKIN

* Turner drawings which belonged to Ruskin.

JOHN RUSKIN'S LETTERS

BRANTWOOD,
CONISTON, LANCASHIRE.

April 23rd, 1879

DEAR WARD,

I don't know when I've had so much pleasure as in those paper bits about my dear Bishop;* thank Mrs. Ward ever so much for them.

I shall be delighted if that Spanish gentleman will take the trouble to translate the Mornings.† I wish they were mornings at Madrid, though—or Granada—how does he think Spaniards will care?

Ever affectionately yours,

J. RUSKIN

Mr. Wm. Ward,
2, Church Terrace,
Richmond,
Surrey.

Easter Sunday
(Apr., 1879)

MY DEAR WARD,

I send you the signed Leucotheas today. They

* Some newspaper cuttings referring to Bishop Colenso.

† Mornings in Florence.

TO WILLIAM WARD

are very fine proofs. Among them you will find two bits of oak spray I've just done which would make nice little drawing lessons if photographed, and I will look out some sketches of better things for you. I could not try in town nor do anything there but must be up again in the course of the summer. As for choice of Seines to *match* the two you have done,—it is not to be done, but the Honfleur and Caudebec would make another lovely pair.

Ever faithfully yours,

J. RUSKIN

BRANTWOOD,
CONISTON, LANCASHIRE.

July 9th, 1879

MY DEAR WARD,

I am delighted with the Griffin,* and shall be able to refer to it with great pleasure—and also to the oak sprays,† in time. *Fésole* has been stopped

* A photograph of Ruskin's drawing of a mediæval griffin engraved for *Modern Painters*.

† Also a photograph of a drawing by Ruskin.

JOHN RUSKIN'S LETTERS

by *Deucalion*,* and Botany. What has stopped
Heysham?†

Ever affectionately yours,

J. RUSKIN

How is your son getting on?

BRANTWOOD,

CONISTON, LANCASHIRE.

(*Aug. 26th, 1879*)

DEAR WARD,

I am signing your prints and you shall soon have them. The Giotto Towers are splendid. It is an immense power being able to produce such. The Crucifixion‡ very good. I don't want any special form of it, just a little clear one that will take no room. Send me account for photographs of griffin, plants, etc.

Always yours affectionately,

J. RUSKIN

* The Laws of Fésole and Deucalion, books which Ruskin was issuing in parts.

† Ward was copying Turner's Heysham. The original drawing belonged to Ruskin.

‡ Photograph of a study by Ruskin from Tintoret's picture.

TO WILLIAM WARD

BRANTWOOD,
CONISTON, LANCASHIRE.

5th Sept., '79

DEAR WARD,

I hope to be up in town on the 15th but have telegraphed for the drawings as I must examine the Heysham in time for you to make all necessary corrections.

You are the best judge how far you can afford to do such large drawings at that price. I wish I could afford to hold them for you, and they should not go so. I send you photographs signed today but the Titians are a bad lot, and you must not send me any more such. Why do you let the people impose on you?

I enclose post order for photographs and am

Always affectionately yours,

J. R.

BRANTWOOD,
CONISTON, LANCASHIRE.

September 9th, 1879

DEAR WARD,

This *Heysham* is entirely wonderful to me—this copy; far the most surprising you've done yet; and faultless, as far as can be. I've nothing to

JOHN RUSKIN'S LETTERS

trouble you with, except the softening of one line of ground; and a little finer marking of the branches in willow tree. You shall have it back tomorrow. I must put my signature very plain under the imitated Turner's, or it could not be honestly let out of our hands.

Ever affectionately yours,

J. RUSKIN

This note missed post yesterday; and, after further examining the copy, I am so entirely pleased by it that I won't trouble you by sending it back. I will touch the two places myself, and alter "J. M. W. Turner" into "W. Ward *after* Turner"; and send the drawing to Liverpool, at your friend's order.

Ever affectionately yours,

J. R(USKIN)

BRANTWOOD,

CONISTON, LANCASHIRE.

Sunday 14th Sept. (1879)

DEAR WARD,

The drawing goes to Mr. Ross* today, very prettily, though I say it, altered from "J. M. W.

* Dr. Denman Ross.

TO WILLIAM WARD

Turner" to "W. Ward *after* J. M. W. T." with "seen with delight J. Ruskin" below.

All that you tell me of Mr. Ross gives me extreme pleasure. I got the telegram too late yesterday to send the drawings. I had no explicit instructions before.

Ever affectionately yours,
J. R.

BRANTWOOD,
CONISTON, LANCASHIRE.

(*Sept. 15th, 1879*)

DEAR WARD,

Heysham went off by fast train to L.pool (Liverpool) yesterday afternoon, so I trust all will be right. I am so very glad it is a friend of Mr. Norton's who has got it.

I was still more impressed by the skill of your work in the course of retouching. The extreme caution necessary to preserve the harmony made me wonder how you ever had got the drawing finished.

But do you really think you can make anything of Fluelen? You know it is clear wash over $\frac{7}{8}$ ths of the surface, and even the stippling audaciously

JOHN RUSKIN'S LETTERS

frank. You might produce a charming approximation, but I don't think a *copy* possible.*

However, I'll bring it up for you to look at. Can you be at the National Gallery on Friday?—and if so—at $\frac{1}{2}$ past eleven?

Ever affectionately yours,

J. R.

CANTERBURY,

26th Sept., '79

MY DEAR WARD,

Your letter of the 24th (which I received only this morning) was a sorrowful astonishment to me: for I had concluded from the firm and patient work of that tempera picture that your son was gaining health.†

But in most respects I cannot feel that you stand in need of consolation. To me, personally, your letter is a joy and strength, in assuring me further and with so great clearness of the existence of a spiritual world. Nor do I think the happiest and

* See letter of May 17th, 1882.

† This letter relates to the unexpected death of my brother, Thomas Lawrence Ward, already mentioned in the memoir of my father. The "tempera picture" was a copy, which he had begun, of Filippo Lippi's Annunciation, in the National Gallery. W. C. W.

TO WILLIAM WARD

most prosperous fate to be chosen, if with no hope of the future, before such blessed and such temporary sorrow as this of yours.

I do not understand from your note whether the boy said himself, "silver to silver creep," etc., and I want to know where these lines are.* For the rest it seems to me things are all so darkening—and brightening round us that you may not have long to wait.

Ever affectionately yours,

J. RUSKIN

I am at Miss Gale's

Burgate House

Canterbury

if you care to write again.

BRANTWOOD,

CONISTON, LANCASHIRE.

March 12th, 1880

DEAR WARD,

I shall rejoice in seeing the *Fluelen*, and in giving you a paragraph in the new Catalogue. I think you are sure of me at Herne Hill on Satur-

* "Silver to silver creep and wind,
And kind to kind."

The lines are in Emerson's poem, "Celestial Love." W. C. W.

JOHN RUSKIN'S LETTERS

day, if you come early enough. *Breakfast* at 9 or $\frac{1}{4}$ past, would be best.

Giotto not forgotten*—but the trouble these little things give me, when I'm busy at big ones, you couldn't conceive!

Ever affectionately yours,

J. RUSKIN

BRANTWOOD,

CONISTON, LANCASHIRE.

April 7th, 1880

MY DEAR WARD,

I am so glad you like that drawing.† I think it a most precious one, and am most anxious to see it copied. But please make the sky just the least bit more forcible. I am sure it is a little faded, and I cannot now myself see the white cloud at all except in the strongest lights. You may quite safely give it a very definitely greater relief, keeping the floating near clouds much as they are,—but, throughout, allowing a little more, rather

* This refers to the Preface Ruskin promised to write for a series of photographs of the sculptures of Giotto's Tower, illustrating Part VI of *Mornings in Florence*. They were issued, with the preface, in 1881.

† Turner's *Aiguillette*, owned by Ruskin.

TO WILLIAM WARD

than less, weight to the defining shadows in sheep, rocks and clouds.

Thanks for the Giotto references. I'm delighted that the *Fluelen* has been so satisfactory.

Ever affectionately yours,

J. RUSKIN

BRANTWOOD,
CONISTON, LANCASHIRE.

July 8th, 1880

DEAR WARD,

I am greatly delighted and interested by your account of Mrs. Derbyshire *—it is a great encouragement to me to know of such friends in America. I am sure she will be able to do more good with her land than I should, but I hope I shall see her some day. It will be three weeks yet before I get to London, and *then* not to lecture. Send Mrs. Derbyshire's cheque to St. George's credit at the Union Bank.

Ever affectionately yours,

J. RUSKIN

* An American, who was interested in Ruskin's philanthropic schemes. She gave Ward £10. for the funds of St. George's Guild, and offered two hundred acres of land in America.

JOHN RUSKIN'S LETTERS

BRANTWOOD,
CONISTON, LANCASHIRE.

23rd July, 1880

DEAR WARD,

The enclosed letter from Mr. Horsfall * gives me much pleasure and I should like you to set to work directly on things you feel sure of doing well. What I should like best myself, if you can do it, would be one of the Tivolis, the one with St. Peter's on horizon, if you think you can manage it. (After that Heysham I think you may do anything!) and the St. Maurice Vignette, or the Aosta, or the Farewell, whichever you feel most disposed to do. Or you might do one of those and a body colour Seine and let Mr. Horsfall choose. If you're not tired of the golden avenue do that and if Mr. H. likes the vignette better I could take the avenue for Sheffield.

Ever affectionately yours,

J. R.

* Refers to an appreciative order for one of Ward's Turner copies.

TO WILLIAM WARD

BRANTWOOD,
CONISTON, LANCASHIRE.
July 28th, 1880

MY DEAR WARD,

I hold for the *Tivoli*—the others *teach* nothing. People who looked at that, must learn. Send Mr. H. * the *Aiguillette* to look at; and, if he likes it at all, say he shall have the original to compare it with.

Burgess is doing the Photos for lecture,† but he's abroad just now. Say they'll be ready by end of year.

Ever affectionately yours,
J. RUSKIN

HERNE HILL, S. E.
(*Nov. 24th, 1880*)

DEAR WARD,

Of course I'll do that, but I want you to write for me all you know now of Turner's modes of work to add to, or change, what I've said.‡

Ever yours affectionately,
J. R.

* Mr. T. C. Horsfall, referred to in the preceding letter.

† A Caution to Snakes, delivered at the London Institution in 1880.

‡ My father wrote for Ruskin a detailed analysis of the method employed by Turner in his body-colour drawings on

JOHN RUSKIN'S LETTERS

Do this quickly, as shortly as you can, of course, but all you know.

If you have nothing to do, begin one of this drawing for *me*.

HERNE HILL, S. E.

DEAR WARD,

Nothing can be better than this general statement of yours, but I should be very grateful for a complete account of the actual process of all the parts in the avenue one which you copy (Plate XVIII) so beautifully; how the trunks are laid on the sky, how the red windows into the houses, etc., etc.*

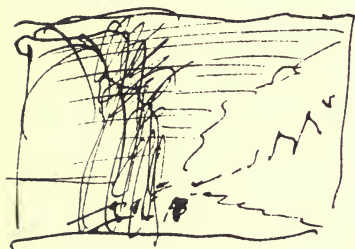
Ever affectionately yours,
J. R.

grey paper, selecting for his example the "View on the Seine between Mantes and Vernon" already referred to in these letters. The information was, I believe, desired by Ruskin for use in an elaborate Catalogue of the Turner Drawings in the National Gallery, which he was at this time projecting; but his plan was frustrated by ill health, and the short catalogue which he published in 1881 did not admit of such detail. My father's analysis was subsequently printed, in the Library Edition of Ruskin's Works, Vol. XIII, pp. 613-614. W. C. W.

* See note to preceding letter.

Dear Wael

Nothing can be better
than this general statement
of yours, but I should be
very grateful for a complete
account of the actual
process of all the parts
in the avenue one which



you copy so
beautifully.

— how the trees
are laid on the

sky — how the red window
into the houses, &c &c.

Ever affectionately W. W.

TO WILLIAM WARD

BRANTWOOD,
CONISTON, LANCASHIRE.

December 8th, 1880

DEAR WARD,

This account is admirable, just what I want. I've lost a note of yours that came yesterday—was it about the loan of new drawings? I'll get one off to you this week—it's a small body-colour, of which I've long wanted one for myself to hand about—and I'll send you a big one after you've done it.

Catalogue getting on, but tires me. But I think you'll all like it—especially that good Oldham.*

Ever affectionately yours,

J. RUSKIN

(17th Dec., 1880)

DEAR WARD,

There's one of the Roman sketches, I think, with Bernini's portico, somehow like this, I've lost its number.

Also please tell me, with as much outline as the above! what numbers 251, 260, and 267 are like. I believe we shall have it out before Christmas.†

* William Oldham, curator of the Turner water colours in the National Gallery.

† This refers to Ruskin's catalogue of the Turner drawings in the National Gallery, 1881.

JOHN RUSKIN'S LETTERS

I'm glad you like little Chalky.* You needn't put in the double moon, (a sketch made after dinner?!—you'll see it's lovely by candlelight.)

Ever yours affectionately,

J. R.

BRANTWOOD,

CONISTON, LANCASHIRE.

1st January, 1881

MY DEAR WARD,

I wish you a happy and busy New Year; and hope to promote both your pleasure and work not a little, but I knocked myself up with trying to finish catalogue for Christmas, and am only now setting to work on it again. But it is nearly done.

I have no note in my list of two drawings of the Swiss sketch series, the first the original of my own St. Gothard, very brown with lots of stones; the second a beautiful and far carried Kussnacht, with white village over golden lake (Plate XIX). realized for Mr. Munro.† Please tell me the numbers of these. You will see in the new history

* The body-colour drawing by Turner mentioned in the preceding letter.

† One of Turner's earliest patrons.

very brown - with lots of stone
the second a beautiful and
far carried Kessnackh
- white village over golden
lake



idealized for all pleasure.

please tell me the
number of these

You will see in the new
history book you work
cut out for you in
selling photographs. I am
writing to day to Amiens

TO WILLIAM WARD

book* your work cut out for you in selling photographs. I am writing today to Amiens to provide you with starting lot. Weather, here, more abominable and oppressive than I've ever known it.

Ever affectionately yours,
J. R.

BRANTWOOD,
CONISTON, LANCASHIRE.

2nd Jan., 1881

MY DEAR WARD,

I believe you will find the people to whose principal this enclosed letter is addressed, very pleasant correspondents. They keep the best shop in Amiens, and will be agents for my book. A father and daughter (or niece) and an aunt I fancy, or it may be just papa and mama and miss, but they're all nice.

The people who are doing the photographic negatives for me however are an original old German and his two daughters, Mr. Kaltenbacher, 5 and 6 Galerie de Commerce, Amiens.

* Ruskin's Bible of Amiens. A series of photographs from the Cathedral was issued to illustrate this book.

JOHN RUSKIN'S LETTERS

I'm going to send them a poker up today.

Ever affectionately yours,

J. R.

BRANTWOOD,

CONISTON, LANCASHIRE.

(Jan. 8th, 1881)

DEAR WARD,

Neither of these sketches you mean, are those I miss. My St. Gothard you would know in a moment, and the other is finished like a drawing, a white village over a golden lake.

Jowett has the first half of catalogue today corrected and is to send you two copies (one for Oldham) which please compare with numbers and correct where wrong.

Ever affectionately yours,

J. R.

The (Plate XX) is near Altorf. Mine is all brown and near Faido.

BRANTWOOD,

CONISTON, LANCASHIRE.

March 31st, 1881

DEAR WARD,

I've been pretty well past the rough water this week back; but have not cared to do much since

Brantwood,
Coniston, Lancashire.

Dear Ward

Whether of these sketches
you mean, are those I miss.
My H. Colman you would know
in a moment. - and the other
is finished like a drawing - a
white village over golden lake

Sorrell has the first half
of catalogue today corrected.
and is to send you two copies
(one for Oldham,) which please
compare with numbers and
correct where wrong

Ever affly &c.

The



M

is near Allert.
mine is all broken.
and near Fæde

TO WILLIAM WARD

I got out of it. I am coming round gradually; and send you today some parcels of *Amiens* photos—which I should be glad if you would count and get mounted. You will see that they are nearly all of the central wooden Flèche—the south transept—and its porch; there is only one of the grand west front, of which I am ordering more.

I must try to arrange some system of consecutive numbering now, for all the photos you sell.

The *Turner Catalogue* is a load on my conscience, but I can't touch it just now.

Ever affectionately yours,

J. RUSKIN

BRANTWOOD,

CONISTON, LANCASHIRE.

April 3rd, 1881

DEAR WARD,

I am greatly relieved by your proposal to finish the *Catalogue* for me. I will look out the proof sheets tomorrow—it is short post today, and I must settle about photos.

Yes, keep your list continuous and unchanged, and add as I name other plates. Send me those four *capitals* to look at,—that “Porta della Carta” must be a wrong reference. I have got myself

JOHN RUSKIN'S LETTERS

nearly into working trim, but eyes not strong enough to examine your drawing yet.

Don't mount the new photos, of course, if people like them better as they are!

I will write out a list of nine more varieties of subject, from 41 to 50, and then we will begin *Amiens* with 51, the three porches of the west front; 52, the south porch; 53, the south porch and transept; 54, the central Flèche. I must get prices from the shop, unless you know them.

What am I to give you for this *Rhine* copy? It can be retouched at any time.

Ever affectionately yours,

J. RUSKIN

14th April (1881)

MY DEAR WARD,

I am not forgetting you. I am choosing a set of twelve out of the thirty-six caps of the arcade,* and writing a list of all, straight, with references to Stones of Venice and a few more useful comments on the twelve I choose. Three, of the four you have, are among the best. The other nine I will send you proofs of, which you will have to get copied in a systematic and regular way, and it

* Ducal Palace, Venice.

TO WILLIAM WARD

will go hard but I shall get custom for you. The fact is, if I had died in any of these illnesses, you would have felt your own feet and used them, but hitherto I've not only left you unhelped but kept you from helping yourself.

I do think however you might have done, with Bunney's* help, something better to illustrate the Stones of Venice, whether I was dead or alive. I shall have all ready for you by the end of week and shall send off on Easter Monday.

Ever affectionately yours,

J. R.

As soon as you can get to Gallery again, I want a copy for myself of the Rouen Cathedral façade, but chiefly for the color and effect. You may do it fast and easily.

BRANTWOOD,
CONISTON, LANCASHIRE.

Sunday, 18th April, 1881

MY DEAR WARD,

I send you £20 but you must look upon the *difficulty* of this study simply as practice—you

* John W. Bunney, a pupil and assistant of Ruskin's. He was then living in Venice.

JOHN RUSKIN'S LETTERS

cannot charge your customers for the things you had to learn, still less your teacher!

I did your drawing injustice in my first languor of sight. It is very good and, like the rest of your work now, very wonderful in accuracy.

However, for income, I fancy the sale of photographs etc. in connection with my books may become a more sure one, but I must get you into good order.

The large photographs I sent you are first hand. They are not from Gorges but M. Kaltenbacher, 6 Galerie de Commerce, Amiens, and I will get the prices for you. The main thing is to get my own book out.

Of the four capitals you must at once cancel this "Porta della Carta." Where you got it I can't think. I will send you a proper list of all. But those with the *bills stuck on them* should be reserved for special customers, in relation to Fors.

I cannot *sign* any more photographs. My hand has written enough and it is at last—tired. I return the parcel unopened.

Ever affectionately yours,

J. R.

TO WILLIAM WARD

BRANTWOOD,
CONISTON, LANCASHIRE.

Easter Tuesday.
(*April 19th, 1881.*)

DEAR WARD,

An unexampled following of fine days, and the currant leaves coming out, have checked me a little on the marble leaves—but they're very nearly ready now,—only first let me know what you can, to your present knowledge, get done in reduplication. If I send you twelve, i.e., nine more of the size of your little ones, *can* you get them repeated from my examples of the same size—or larger—with good precision? I can send you larger ones, but all my larger prints seem partly faded. I think if you would call on Mr. Spooner in the Strand, and shew him this note, he might be able to supply me with some new proofs of better colour.

Anyhow, you shall have a list of the 36 caps, with comments on the twelve.* Or, I could make out a set of twenty—if you liked to risk so many.

How wide *is* the circle of my patrons, and yours—after my forty years of talk?

Ever affectionately yours,

J. RUSKIN

* A project for photographs of the Ducal Palace (Venice) capitals with special notes by Ruskin. It was not carried out.

JOHN RUSKIN'S LETTERS

BRANTWOOD,
CONISTON, LANCASHIRE.
(*Apr. 30th, '81*)

MY DEAR WARD,

At last I send you the twelve photographs with list enclosed and my memorandum of the entire series. If you can substitute any better views of these capitals you may yet—but your *sages* and *fates* can't I think be bettered.

When you have got the series ready, send me proofs and I'll add a word or two to each with a bit of preface.

I can't break up my room just now as I am nervous and ill enough still and I must manage to find you a living without spoiling my own bedroom.

Have you begun the Rouen?

I shall send you when I come on them your views on the Meuse to be penned in. They are too faint (for my old eyes at least).

I think that gentleman may like to have Mr. Severn's copy of St. Gothard. It is carefully done, and I want to make copying more understood as artists' work.

Ever affectionately yours,
J. R.

TO WILLIAM WARD

BRANTWOOD,
CONISTON, LANCASHIRE.

May 20th, 1881

MY DEAR WARD,

It is a great delight to me to hear of the *Rouen's* being finished. I wrote to ask the price of the *Amiens* photographs a month ago—but the man who does them is the unmanageablest log, with good timber in it, only no pith, I've ever chopped at. I make another try today.

Ever affectionately yours,

J. RUSKIN

BRANTWOOD,
CONISTON, LANCASHIRE.

May 25th, 1881

MY DEAR WARD,

Enclosed cheque for £25 is 15 for *Rouen*, and 10 for your Giotto expenses, which you may put to the credit of anything you do for me when the book refunds you—if it does.

Enclosed also, two pages of preface,* which I hope are fairly clear-written, and to the purpose. I have just given to be packed for rail or post all

* To The Shepherd's Tower, a series of photographs from the sculptures on Giotto's Tower in Florence. See note to letter of March 12th, 1880.

JOHN RUSKIN'S LETTERS

the materials for Catalogue* in lump; which, if you will put them into form, at Aylesbury—I have written to Jowett to do your bidding there—I'll glance over in the final proofs. There must be an apology to Eastlake† for the recast of everything, anyhow.

The *Rouen* is well worth £15 to me, and figures do well enough till I come to town to look.

Ever affectionately yours,

J. RUSKIN

HERNE HILL,

LONDON, S. E.

May 17th, 1882

MY DEAR WARD,

In enclosing you cheque for the very moderate charge on *Bridge of Meulan*,‡ let me very fully congratulate you on the extreme skill you have now acquired in rendering Turner's best and most finished water-colour work. Your large copy of my *Fluelen* achieved what I had thought impossible in the facsimile of his clearest and purest washes of broad colour; and the drawing of *More Park*, on which I saw you yesterday engaged, was

* Turner catalogue.

† Mr. C. L. Eastlake, Keeper of the National Gallery.

‡ Copy of Turner's Drawing.

TO WILLIAM WARD

—so far as you have carried it—perfection itself in the seizure of the most subtle results of Turner's elaborate and almost microscopic execution, in that and its contemporary drawings.

I am therefore happy in putting it in your power to produce a facsimile of Turner's mighty drawing of the *Coblentz*; and I sincerely trust that your laboriously acquired skill, and unflinching fidelity, may be at last acknowledged, and justly rewarded.

Ever faithfully yours,

J. RUSKIN

BRANTWOOD,

31st Jan. (1883)

MY DEAR WARD,

The drawings are safe here, and are as I used to write, admirable and an immense delight to me myself. But I don't see the prices marked on them, and I had no idea so many were unsold. I think Mrs. Talbot should choose for herself one of the Rouens: for the grey ones, what would you take for the lot?

Ever affectionately yours,

J. RUSKIN

Mr. W. Ward

JOHN RUSKIN'S LETTERS

BRANTWOOD,
CONISTON, LANCASHIRE

Candlemas, 1883.
(*Postmark February 2nd, '83.*)

DEAR WARD,

I send you £31 10. 0. for the two *Romes*, which I buy for St. George. I shall present them at once (with the eight *Rivers*, which I am greatly glad of) to Whitelands College, Chelsea. I have sent to Mrs. Talbot the *Rouen Cathedral* of my own, telling her, if she likes it, she may have it for £21 0. 0. (it having been done for me cheap at 15), and that she is to send the cheque to you. You shall work out the 15 for me soon.

In haste—and utter darkness!

Yours affectionately,
J. RUSKIN

BRANTWOOD,
CONISTON, LANCASHIRE.

4th July, 1883

MY DEAR WARD,

You have been very good in not worrying me lately. I have been thinking much and often of you.

TO WILLIAM WARD

Your penning in of your own sketches disappointed me badly, or you would have had more work of that kind, but I've got some at Oxford ready for another trial, on Turner himself. I want some faint photographic outlines carefully deepened with reference to the originals and I hope to get back these in a fortnight, and send for you.

Meantime, I want some more vignettes for Oxford. Have you an Aosta forward? or a Jacqueline Alps? If not, begin that,—you have seldom done it. Or if some other student is at work on *it*,—the first of the Italy, Lake of Geneva—or the last, Farewell. I hope the light will be pretty good after this fit of thunder and rain.

Ever affectionately yours,
J. R.

BRANTWOOD,
CONISTON, LANCASHIRE.

8th July, '83

DEAR WARD,

I am extremely glad to know that you disliked those outlines yourself, but you *ought* to be able to put spirit into a dead outline by other people instead of losing what was in your own. Anyhow,

JOHN RUSKIN'S LETTERS

I hope you will be able to reinforce some Turners for me and I'm partly in hopes you may be able to do some etching from them. I have much planned, and am at present well and able for work, if I can only keep within compass.

Ever affectionately yours,
J. R.

BRANTWOOD,
CONISTON, LANCASHIRE.

March 14th, 1884

DEAR WARD,

Please send the drawing to Alex. Macdonald Esq., 84 Woodstock Road, Oxford.

I'm so glad you like the *Fors*. Some more nice bits would come, if only I could get a breath of time.

Ever affectionately yours,
J. R (USKIN)

BRANTWOOD,
CONISTON, LANCASHIRE.

17th March, 1884

MY DEAR WARD,

I shall be delighted to look at the drawing and I know the original quite well enough to be sure

TO WILLIAM WARD

in my certificate, or to suggest any possible improvement.* You may send it here at once.

Ever affectionately yours,

J. RUSKIN

BRANTWOOD,
CONISTON, LANCASHIRE.

July 5th, 1884

DEAR WARD,

I am greatly pleased with this drawing of the Portico.† Let me know your full price for it to a stranger, and I will give it to you with pleasure.

Be so good as to spare half an hour to a girl who has some blundering gift which may be useful to her in china painting, if you explain to her the frightful coarseness of her Turner—so called—copies. I have told her she may write to you to make an appointment; but very probably she won't, as I have sent her a letter as sharp as she deserves—at least I have sent it to her brother—perhaps he won't read it to her.

I hear from Mr. Horsfall that he has finished

* An interesting expression of Ruskin's opinion as to his own memory and knowledge of Turner's drawings.

† Copy of Turner's St. Peter's in Rome.

JOHN RUSKIN'S LETTERS

his work in Manchester, and am going to send him notes on your copies.

Yours affectionately,

J. RUSKIN

BRANTWOOD,
CONISTON, LANCASHIRE.

July 7th, 1884

DEAR WARD,

I enclose cheque with true pleasure, and many thanks for your promise to help the girl—if she will be helped.

The news from Manchester are extremely pleasant to me.

Yours affectionately,

J. RUSKIN

BRANTWOOD,
CONISTON, LANCASHIRE.

(Mar. 8, '85)

DEAR WARD,

Drawing not come but I am glad to hear of it,—you, and your son, and enclose cheque for £10, for a New Year's gift—whether I keep the drawing or not.

Yours affectionately,

J. R.

TO WILLIAM WARD

MR. SEVERN'S, HERNE HILL,

Friday

DEAR WARD,

I'm shut up with a cold, but if you feel able to run out here I'll sign the Datur Hora * for you if I like it (I know the original well enough now!), and the Bellinzona you can bring with you. I shall be at home tomorrow also if you prefer working at the Gallery in this really bright day.

Affectionately yours,

J. R.

HERNE HILL,

LONDON, S. W.

Wednesday, May 13th, 1885

DEAR WARD

Can you bring *Florence*, and your copy, here any time tomorrow—after 12 and before 4? I'll criticize and pay, and we'll have a general chat.

I liked your son's drawing, but not his choice in the part of picture.†

Ever affectionately yours,

J. RUSKIN

* Datur Hora Quieti, the Turner vignette in Roger's Poems.

† The principal group in Bellini's Peter Martyr.

JOHN RUSKIN'S LETTERS

HERNE HILL,
LONDON, S. W.

May 29th, 1885

DEAR WARD,

I quite forget what I wrote to you! But I want to see the *Florence*.^{*} Can you bring it out with the original on Monday morning, before one?

Ever affectionately yours,

J. RUSKIN

BRANTWOOD,
CONISTON, LANCASHIRE.

July 2nd, 1885

MY DEAR WARD,

I am so very sorry not to have replied before about the *Teal*.[†] I shall be most grateful to Mr. Eastlake if he will allow it to be taken down for you.

Send me my *Florence* here. I am satisfied you have done your best in restoring.

How about *Zug*?

Ever affectionately yours,

J. RUSKIN

* Ward's copy of Turner's drawing.

† A drawing by Turner in the National Gallery.

TO WILLIAM WARD

BRANTWOOD,
CONISTON, LANCASHIRE.

January 31st, 1886.

DEAR WARD,

I am glad to hear of you again, and to be able to write to you.

Miss G's * work is admirable—from nature; the decorative I doubt. I don't believe the Irish one is rightly copied, but I should be delighted to see her work reproduced—only—how is it to be done?

Ever affectionately yours,
J. RUSKIN

BRANTWOOD,
CONISTON, LANCASHIRE.

November 20th, 1886

DEAR WARD,

No drawing of mine is ever to leave my walls more, while *I* live. But I am open to purchase of anything you can do with ease to yourself from the National Gallery. You know how long I've

* Miss Gittins, a teacher of drawing.

JOHN RUSKIN'S LETTERS

been wanting some of the bigger sketches—*St. Gothards, Romes*, etc.

Send me some talk and news.

Always affectionately yours,

J. RUSKIN

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